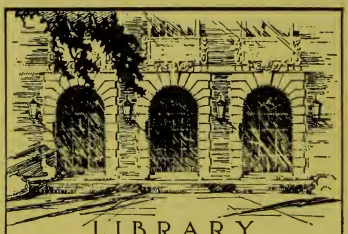
FRENCH PRONUNCIATION AND DICTION

J. W. JACK



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MANUAL OF FRENCH PRONUNCIATION AND DICTION

MANUAL OF FRENCH PRONUNCIATION AND DICTION

BASED ON THE NOTATION OF THE ASSOCIATION PHONÉTIQUE INTERNATIONALE

BY

J. W. JACK M.A.

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PREFACE

THIS book is intended for pupils and students who wish to acquire the normal or proper pronunciation of French. Being an elementary work on scientific lines, it offers a simple and reliable means of overcoming the difficulties which the subject undoubtedly presents to English-speaking people. It is a well-known fact that many pupils who have an excellent knowledge of French grammar and syntax, and have even passed the higher examinations, are unable to pronounce French with any degree of success, although the main purpose of learning a modern language should be to *speak* it, and in such a way that the sounds may be regarded as proper by a native. By a study of these pages, a pupil can in due course reach as good results in the way of pronunciation and accent as can be obtained by a lengthy residence in France.

The pronunciation of French, like that of all other languages, has no fixed or stereotyped form. It is exposed to the caprices of fashion and taste, and varies in different districts of France. The ' correct ' pronunciation is like the romantic fairy, which vanished in smoke when one approached too near. All competent judges, however, recognize that there is a standard or normal French, viz. that of good Parisian society or the educated classes in and around Paris and in Northern France. This standard is for practical purposes fairly uniform, and educated speakers nearly everywhere tend to conform to it. It is this pronunciation, without pedantry or vulgarity, that is described in these pages, although it may not always be that given by certain dictionaries. Even in the case of this standard, however, one

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must not insist on dogmas ; for there are no two educated persons in Paris who would be likely to agree in the pronunciation of all French words. Many divergencies exist, both in isolated words and in groups of words. In some cases two, even three or four, forms of pronunciation of a certain word must be admitted as equally good. But these divergencies do not involve any fundamental difference in the normal French referred to, and are noticed only by those who care to watch for them.

The book is essentially a *practical* one. While it gives the results of careful study made by distinguished French orthoepists, it does not venture on any theoretical discussion or scientific explanation of facts. The author has intentionally avoided all such subjects, which would only lead to complication or confusion. As no exposition of pronunciation, however, can be sufficient without oral practice, he has added suitable exercises and lists of words wherever necessary. The use of the phonetic system of the Association Phonétique Internationale, now recognized by the highest educational authorities, including the English Board of Education, the Scottish Education Department, and practically all collegiate bodies both in Britain and the United States, will be found of immense service. The science of phonetics, which has to do with speech-*sounds*, not only underlies all language, but is a labour-saving device to the student, turning the complicated difficulties of pronunciation into a simple system, and enabling him to accomplish in a few weeks what would otherwise require years. The written language gives only a very imperfect and deceptive idea of the sounds, and the use of reliable phonetics to the language-student is thus indispensable, being a valuable aid in training both voice and ear.

The student should make a persevering practice of the French sounds described in these pages. This is the secret of proper pronunciation. To acquire only a knowledge of the sounds is insufficient : they must be practised until their correct use is second nature.

The author would take this occasion to record his indebtedness to the numerous masters of French diction from whose works and teaching he has received suggestions and stimulus, and particularly to Professor Paul Passy, Professor Maurice Grammont, Professor Kr. Nyrop, Dr Ph. Martinon, L'Abbé Rousselot, and other modern authorities, to say nothing of Urbain Domergue, Mme Dupuis, Eug. Thurot, M. A. Lesaint, and a galaxy of older writers. The Bibliography appended may be of use to students who desire to extend their knowledge of French pronunciation.

Thanks are also due to Professor E. C. Hills, of the University of California, Professor Lander Macclintock, of Indiana University, and Mr Alexander Green, for valuable suggestions made on proof.

J. W. J.

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INTRODUCTORY

THE PHONETIC SYSTEM

1. The value of a phonetic system in the study of French pronunciation is evident from the fact that the ordinary spelling does not represent the actual sounds of the language. No doubt, on the whole, French orthography is more consistent in this respect than English, but it is by no means adequate. There are only six characters (*a, e, i, o, u, y*) for representing the vowels, but there are at least sixteen distinct vowel-*sounds* in French; and in the case of consonantal characters, many of these are now extinct in pronunciation or quite unstable. The word *temps*, for example, is written with five letters, but in the actual spoken language it is composed of only two sounds, *t* and nasal ɑ [tɑ̃]. The only letter in common is the *t*, for the spoken word contains neither *e* nor *m* nor *p* nor *s*. Similarly the words *eaux, oies*, though containing four letters each, are represented in speech by the single sounds [o] [wɑ], which have nothing in common with any of them. Many words too are spelt differently but pronounced the same (e.g. *sain, saint, sein, seing, ceins, ceint, cinq*); while others are spelt the same but pronounced differently (e.g. *Les* fils *ont cassé les* fils; *tu* as *l'*as *de trèfle*; *les* lacs *sont près des* lacs).

2. All this confusion in the conventional method of spelling French leads to difficulties in acquiring the pronunciation, and hence we make use of a phonetic system as a guide to the learner. The system is based on the principle of **one symbol, and only one, for each sound.** Since every sound in the language can be defined, it is evident that we have only to allot a distinctive symbol to each one, and we immediately possess an exact alphabet, more exact indeed than the notation employed to represent musical sounds. In this way we obtain a rational system of representing the spoken sounds, thus making them infinitely

easier to learn. In such a system, *tan, tant, taon, tends, tend, temps,* being all pronounced the same, are indicated by the same transcript [tã], while the various sound elements of the language are all simply and accurately represented, and the old difficulties of French pronunciation are largely removed.

3. The alphabet used is that of the International Phonetic Association, which is now the most widely used and highly perfected of all Roman alphabets for indicating pronunciation. It consists, for the purposes of the French language, of eighteen consonants, three semi-consonants, and sixteen vowels. Wherever possible, the same signs are used as in ordinary spelling, and have practically the same value. This is the case with the consonantal signs *p, b, t, d, k, g, m, n, l, r, f, v, s, z,* and the aspirate *h.* But the following table should be noted, containing three new consonantal signs, and the three semi-consonants. These will be explained later on.

Phonetic sign	*Ordinary spelling*	*Examples*	*How pronounced*
ʃ	ch	chose, chaque, cher	Like English *sh* (*e.g.* in *shot*).
ʒ	j, g	jour, je, page	Like *s* in *pleasure*, *z* in *azure*.
ɲ	gn	ligne, régner, peigne	Like *ng* in English *sing*, but with point of tongue kept down behind lower teeth, and rest of tongue raised swiftly against hard palate.
j	y, i, ll	payer, bien, briller	Like English *y* in *yet, yes*.
w	ou, oi, [wa]	oui, fouet, moi, fois	Like English *w* in *win, dwindle*.
ɥ	u	lui, cuit, nuage	This is the compound vowel [y] (see table on p. 15), but sound so shortened as to make one syllable with the vowel immediately following.

On the principle of one symbol for each sound, it will be understood that such symbols, as [k, g, s, z] are used for various consonants or combinations in the ordinary spelling. Thus:

[k] is used for 'hard' *c* (i.e. *c* before *a*, *o*, *u*, or another consonant); for *qu* in such words as *quatre*, *qualité*; for *ch* in such words as *chœur*, *orchestre*; etc.

[g] is used for 'hard' *g* (i.e. *g* before *a*, *o*, *u*, or another consonant); for *gu* in such words as *guerre*, *langue*, *Guillaume*; for *c* in *second*; etc.

[s] is used for 'soft' *c* (as in *ici*, *lacet*); for *ç* (as in *garçon*, *français*); etc.

[z] is used for *s* between two vowels (as in *maison*, *causer*); for *x* in liaison (as in *deux hommes*); etc.

In such a way, by restricting the existing signs to one sound each, and introducing a few new signs into the conventional alphabet, it will be seen that the method of representing sounds is considerably simplified, and the study of pronunciation facilitated.

4. The following table contains the phonetic signs representing the sixteen normal vowel-sounds of French. Of these vowels **eight** are **Fundamental, one** (*e* mute) is **Indeterminate, three** are **Mixed,** and **four** are **Nasal.** All these sounds, like the consonantal ones, will be explained in the following chapters, but the pupil is urged to acquaint himself with them now as far as that may be possible, so as to be able from the outset to read phonetic transcripts. The column containing the ordinary spelling is not exhaustive, but it will give some idea of the variety of method adopted in current orthography to represent each sound.

The sign ː after a vowel indicates that the sound is long. Thus: [riːv], *rive*, [pɛːr], *père*. Sometimes it may be necessary in strict pronunciation to indicate half-length, in which case one dot is used, as [viˑvɑ̃], *vivant*.

Attention is called to the **lip-rounding** required in some of the sounds, as indicated in the fourth column. This is a distinctive characteristic of French, the lips being much more used than in English, and it should be diligently practised.

Fundamental Vowels

Phonetic sign	*Ordinary spelling*	*Examples*	*How pronounced*
i	i, y	*Long :* rive, pire, tige, bise *Short :* vif, si, hymne	*green* (long), *react* (short). Not like *i* in *bit*, *live*, etc.
e	é, e, ai, œ	*Short :* été, les, gai, œsophage	Scotch or Northern English *a* in *take*, *case*, etc. American *a* in the first syllable of *aerial*, *aorta*, *Shakespeare*.
ɛ	è, ê, e, ai, aî, ay, ei, ey	*Long :* père, tête, mer, faire, faîte, neige, Beyle *Short :* dès, prêt, net, laid, plaît, rayon, peine, Volney	*dairy* (long), *deaf* (short).
a	a, à, â, e, oi, oî [wa]	*Long :* page, part, boire, cloître *Short :* madame, là, donnâmes, femme, soif, cloîtrer	*path* (long), *pat* (short). Scotch or Northern English sound of these words. Also American sound of former.
ɑ	a, â, oi, oî [wɑ]	*Long :* gaz, âge, croire, croître, poêle *Short :* pas, bât, trois, croît	*father* (long). The short form is found in Southern English diphthongs, as *my* [mɑi], and also in Scotch, Northern English, and American sounds.
ɔ	o, ô, au, u	*Long :* port, loge, toge, Maure *Short :* note, hôpital, Paul, album	*shawl*, *tortoise* (long) ; *block*, *waddle* (short). English and Scotch sound of these words. Also American sound in *door* (long), *obey* (short).
o	o, ô, au, eau	*Long :* chose, trône, cause, heaume *Short :* mot, dépôt, haut, beau	Scotch or Northern English *o* in *home* (long), *poetic* (short). Southern English *o* in *domain*. American *o* in *overawe*, *quarto*.
u	ou, où, oû	*Long :* rouge, jour, douze *Short :* nous, vous, où, goûter	*rude* (long), *July* (short). English and Scotch sound of these words. In America the sound is found short in *whoever*, *rupee*.

INDETERMINATE VOWEL

Phonetic sign	*Ordinary spelling*	*Examples*	*How pronounced*
ə	e, ai, on	le, premier, faisant, monsieur	Like *e* in *over, taken*; or *a* in *about, again.*

MIXED VOWELS

Phonetic sign	*Ordinary spelling*	*Examples*	*How pronounced*
y	u, eu	*Long:* sur, ruse, eurent *Short:* plus, une, eu, eus	Lips as for [u] (*i.e.* well rounded and pushed out, as in whistling), but sound the phonetic vowel [i].
ø	eu, eû, œu	*Long:* creuse, feutre, jeûne *Short:* deux, peu, vœu, jeûner	Lips as for [o] (*i.e.* rounded and pushed out), but sound the phonetic vowel [e].
œ	eu, œ, œu, ue	*Long:* fleur, œil, œuvre, cueille *Short:* jeune, œillet, œuvrer, cueillir	Lips as for [ɔ] (*i.e.* slightly rounded and pushed out), but sound the phonetic vowel [ɛ]. When long, the sound approximates to the Southern English one in *bird, turn, heard*; and when short, to that in *love, glove, hurry.*

For NASAL VOWELS *see next page.*

5. French pronunciation, while based on the above sounds, depends to some extent upon the division of words into syllables. This division takes place according to the following general rule: **Finish with a vowel, and commence with a consonant. Two consonants are divided, but if the second be r or l, both belong to the next syllable.** Thus, *venir* [və-niːr], *cadeau* [ka-do], *sergent* [sɛr-ʒɑ̃], *tableau* [ta-blo], *nombreux* [nɔ̃-brø], *agneau* [a-ɲo]. In the case of two consecutive words, the same principle of division exists. Thus,

NASAL VOWELS

Phonetic sign	*Ordinary spelling*	*Examples*	*How pronounced*
ɑ̃	an, am, en, em, aon, aen	*Long :* tante, jambe, lente, temple *Short :* blanc, champ, cent, temps, taon, Caen	Nasalized [ɑ], *i.e.* with the soft palate hanging loose, so as to allow some of the sound into nose.
ɔ̃	on, om, un, um	*Long :* tondre, nombre, punch *Short :* bon, nom, lumbago	Nasalized [ɔ], but with a little more lip-rounding.
ɛ̃	in, im, yn, ym, ain, aim, ein, eim, (i)en, oin	*Long :* Inde, simple, lynx, nymphe, vaincre, feinte, Reims, pointe *Short :* fin, impur, syntaxe, thym, main, faim, plein, bien, loin	Nasalized [æ] ([æ] is Southern English *a* in such words as *mad*, *rat*, etc.).
œ̃	un, um, eun	*Long :* j'emprunte, humble *Short :* un, parfum, à jeun	Nasalized [æ], with lips a little rounded.

les enfants [le-zɑ̃fɑ̃], *une heure* [y-nœɪr], while *les aunes* and *les zônes* are both [le-zoɪn].

Syllables may be either **open** or **closed.** A syllable is said to be **open** when it is terminated in pronunciation by a vowel. Such words as *raison* [rɛ-zɔ̃], *bonté* [bɔ̃-te], *vivacité* [vi-va-si-te], are therefore composed exclusively of open syllables. A syllable is said to be **closed** when it is terminated in pronunciation by a consonant, as in the words *actif* [ak-tif], *ternir* [tɛr-niɪr], *percepteur* [pɛr-sɛp-tœɪr], where all the syllables are of this nature. Open syllables are the more usual in French, the tendency being to end a syllable on a vowel, as forming the more audible sound. English, on the other hand, has a preference for closed syllables.

6. We give here a specimen of French in phonetic character, followed by the same in common spelling. Although all the sounds remain to be fully explained, the student should endeavour meantime to understand them as far as he can, and if possible to read the specimen with some degree of accuracy, however small.

Phonetic Spelling

aprɛz avwar kree lə sjɛl e la tɛir, djø a dɔne la vi oz animo e o plɑ̃it ; pur le distɛ̃ge lez œ̃ dez oitr, il a vuly lœr dɔne de nɔ̃. oisi il lœr a di də vniir œ̃ sɛrtɛ̃ ʒuir, ɑ̃ lœr rəkɔmɑ̃dɑ̃ syrtu də n pɑ lublie. tuis ɔ̃ prɔmi.

o ʒur di, le plɑ̃it ɔ̃ defile dvɑ̃ lɥi, e ɛlz ɔ̃ tut rəsy œ̃ nɔ̃. o dɛrnje mɔmɑ̃, kɑ̃ tulmɔ̃id etɛ parti, ariiv ɑ̃ kurɑ̃ yn pətit plɑ̃it dɔ̃ le petal etɛ d la kulœir dy sjɛl. ɔ̃tøiz də sa foit, ɛl sə tnɛ dvɑ̃ sɔ̃ kreatœir sɑ̃z oze lɥi dmɑ̃de kɔmɑ̃ ɛl sapɛlrɛ dezɔrmɛ, mɛ djø s pɑ̃ʃɑ̃ syr ɛl lɥi a di dusmɑ̃, " nə mubli pɑ." la pətit flœir ɛ parti ɑ̃ kurɑ̃, e lɔrskə se kɔ̃paɲ lɥi ɔ̃ dmɑ̃de sɔ̃ nɔ̃, ɛl lœr a repɔ̃dy tristəmɑ̃, " nə mubli pɑ."

Common Spelling

Après avoir créé le ciel et la terre, Dieu a donné la vie aux animaux et aux plantes ; pour les distinguer les uns des autres, il a voulu leur donner des noms. Aussi il leur a dit de venir un certain jour, en leur recommandant surtout de ne pas l'oublier. Tous ont promis.

Au jour dit, les plantes ont défilé devant lui, et elles ont toutes reçu un nom. Au dernier moment, quand tout le monde était parti, arrive en courant une petite plante dont les pétales étaient de la couleur du ciel. Honteuse de sa faute, elle se tenait devant son créateur sans oser lui demander comment elle s'appellerait désormais, mais Dieu se penchant sur elle lui a dit doucement, " Ne m'oublie pas." La petite fleur est partie en courant, et lorsque ses compagnes lui ont demandé son nom, elle leur a répondu tristement, " Ne m'oublie pas."

PART I: THE VOWELS

CHAPTER I

THE FUNDAMENTAL VOWELS

7. Vowels and Consonants.—It is very important to understand the essential difference between vowels and consonants. The student must not be led astray by the old definition, which represents vowels as sounds which can be uttered alone, and consonants as those which can only be produced in combination with vowels. The incorrectness of this definition is evident, for there is nothing to prevent some consonants (*e.g.* [s, ʃ, f, v, ʒ], etc.) being uttered alone without a vowel either before or after them. Unfortunately this misleading definition is still widespread, and appears in the word 'consonant,' *i.e.* 'sounding along with.'

A **vowel** [a, e, o, etc.] is the sound (proceeding from the vocal chords) modified by the resonance chamber of the mouth, there being at the same time *a free passage for the breath.* On the other hand, a **consonant** [s, p, k, etc.] is a sound caused by *friction or stoppage of the breath* somewhere in the mouth. That is to say, in the former case the vibrating breath is modified in the mouth, but not checked; in the latter case the breath is checked in various ways before it leaves the opening of the mouth.

While the difference between vowels and consonants is thus distinct, there are some sounds which really belong to both categories. In [m, n, l, r], for example, while there is a free passage of air, there is more or less a **stoppage** of the breath (in [m] by closing the lips; in [n] by raising the point of the tongue; and so on); but as the stoppage is the predominating quality, they are classified with the consonants, making eighteen altogether. In the case of [w, j, ɥ], there is both a vowel and a distinct **friction** of the breath caused

by a narrowing of the passage, and hence they are classified as semi-consonants (§ 3).

8. The Fundamental French Vowels.—Reserving the consonants till afterwards, we now proceed to consider the vowels, beginning with the fundamental ones. These, as already stated, are eight in number: [i, e, ɛ, a, ɑ, ɔ, o, u]. We give a general description of them in this chapter, followed by a detailed consideration of each one in the immediately ensuing chapters. In order to describe them clearly and accurately, we print in each case a front view of the lips and a side view of the mouth, along with French words in phonetic notation containing the sounds. The student should set himself to acquire correctly the distinctive pronunciation of each of these fundamental vowels. Each one should be dwelt on decisively, to make sure that the true sound has been caught, and it must be repeated till familiarity is acquired.

English ***green*** (long), ***react*** (short)

Phonetic: [di, li, si, sim, mil, fis, midi, kritik, mirifik, riiv, tiiʒ, liir, biiz, ʒit, fiij, biij, filip].

Same in ordinary spelling: dit, lit, si, cime, mille, fisse, midi, critique, mirifique, rive, tige, lire, bise, gîte, fille, bille, Philippe.

Scotch or Northern English *a* in ***take***

Phonetic: [de, ʃe, ʒe, pre, kle, ete, prefere, repete, desede, egliiz, lise, felisite, efemine, grije, milje].

Ordinary: des, chez, j'ai, pré, clef, été, préféré, répété, décédé, église, lycée, félicité, éfféminé, griller, millier.

English ***dairy*** (long), ***deaf*** (short)

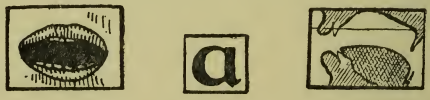
Phonetic: [sɛt, ʃɛf, rɛspɛ, etɛrnɛl, mɛir, bɛiʃ, tɛit, tɛir, tɛl, bɛk, nɛt, pɛrplɛks, fidɛl, tristɛs, rɛgle, pɛst].

Ordinary: cette, chef, respect, éternel, mer, bêche, tête, terre, tel, bec, net, perplexe, fidèle, tristesse, réglé, peste.

Path (long), ***pat*** (short), Scotch or Northern English sound of these words

Phonetic: [sal, bat, nap, madam, kanal, kamarad, malad, paiʒ, kaiv, ami, ale, imaiʒ, asje, laskair, aspɛ].

Ordinary: salle, batte, nappe, madame, canal, camarade, malade, page, cave, ami, allée, image, assied, lascar, aspect.



English ***father*** (long); no English case of short, except in diphthongs

Phonetic: [pɑ, kɑ, ʒain, faiz, gaiz, baiz, aipr, gate, degɑ, gato, klimɑ, amɑ, ʒadis, pulaje, ɛspais, marɛn].

Ordinary: pas, cas, Jeanne, phase, gaz, base, âpre, gâter, dégât, gâteau, climat, amas, jadis, poulailler, espace, marraine.

English ***shawl*** (long), ***block*** (short)

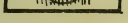
Phonetic: [ɔd, rɔb, rɔʃ, fɔrm, lɔɪʒ, fɔɪr, mɔɪr, ɔktɔbr, etɔf, epɔk, pɔrte, mɔdɛst, pɔɛɪm, ɔval, kurɔn, omɔn].

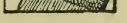
Ordinary: ode, robe, roche, forme, loge, fort, mort, octobre, étoffe, époque, porté, modeste, poème, oval, couronne, aumône.

Scotch or Northern English *o* in ***home*** (long), ***poetic*** (short)

Phonetic: [do, mo, to, fǒljo, ʃoɪz, ro̍ɪz, doɪm, troɪn, eko, zero, nivo, sito, kuto, trɛno, bɛstjo, ʃapo, alto].

Ordinary: dos, mot, tôt, folio, chose, rose, dôme, trône, écho, zéro, niveau, sitôt, couteau, traineau, bestiaux, chapeau, alto.





English ***rule*** (long), ***good*** (short)

Phonetic: [ru, mu, su, rut, tut, pul, rukul, kurt, mus, buk, sup, ruɪʒ, kuɪr, duɪz, rutin, dute, tupɛ, rulad.]

Ordinary: roue, mou, sou, route, toute, poule, roucoule, courte, mousse, bouc, soupe, rouge, cour, douze, routine, douter, toupet, roulade.

9. Note that these vowels have been arranged according to the position of the tongue, mouth, and lips.

(1) **The Tongue.**—For [i] it will be noticed that the tongue is raised very high in *front*. It is lower for [e], lower still for [ɛ], and lowest of all for [a] and [ɑ], where it approaches the *flat* position as much as possible. It now begins to rise again for the remaining vowels (this time at the *back*), being higher for [ɔ], higher still for [o], and highest of all for [u]. In pronouncing the eight vowels in the order mentioned, one can easily verify these tongue-movements, especially with the help of the finger or a pencil.

The vowels [i, e, ɛ] are consequently called **front vowels,** and [ɔ, o, u] **back vowels.**

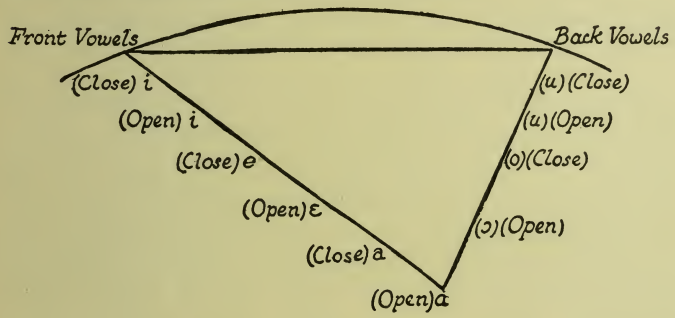
(2) **The Mouth.**—For [i], it will be observed, the mouth is somewhat close. It opens more for [e], more still for [ɛ], and most of all for [a] and [ɑ]. It then begins to close again, a little for [ɔ], more still for [o], and most for [u]. The opening or closing depends on the movement of the lower jaw, and may easily be noticed with a mirror.

Hence we distinguish two classes of vowels, **close** and **open.** It is evident that in general those at the top and bottom of the series are close, while those about the middle are open; but looked at from another point of view, the vowels may be arranged in pairs. Thus [e] is close *e*, while [ɛ] is open *e*; [o] is close *o*, while [ɔ] is open *o*; [a] is close *a*, and [ɑ] (which has the mouth widest of all) is open *a*. The vowels *i* and *u* are only found close in French, as a rule, but the open sounds of these occur frequently in English (e.g. *i* in *bit, hinge*; *u* in *pull, full*). **This distinction between close and open is an essential one in French,** and should be clearly understood. To give, for example, a close *e* for an open one (in such words as *père, tête,* etc.) is common with beginners, especially in districts where close vowels predominate, but is incorrect.

(3) **The Lips.**—The shape of the lips in the series is very important. For the front vowels, it will be noticed, the lips are **somewhat flat,** their ends being drawn back, while for the back vowels the lips are **distinctly rounded and pushed out**—a little for [ɔ], more still for [o], and most for [u]. For the front vowels in this series there must on no account be any rounding and projection of the lips, as this would produce vowels of a different kind, namely compound ones (§ 58), but in the case of the back vowels this particular quality **is absolutely necessary.** As it is less frequently found in English, the student should practise it well. Special oppor-

tunities will be given for this later on, when we come to treat individually of the back vowels.

10. For the reasons just enumerated, the French vowels may be disposed in the form of a triangle, which shows more clearly the relative positions of the tongue :



The curved line represents the roof of the mouth. The centre at the bottom (at [a]) represents a neutral position, where the tongue is lowest and the mouth widest. Beginning from [a] and going up to the left indicates a gradual rising of the tongue more and more towards the front (the hard palate), with a corresponding closing of the mouth, while going up to the right means a gradual rising of the tongue more and more towards the back (the soft palate), with a corresponding closing of the mouth by rounding and projecting the lips. This last characteristic is indicated by curved brackets ( ).

11. Tenseness.—The nature of all vowels is considerably affected by the condition of the tongue muscles. If these muscles are braced up and held firmly in position, the vowel is said to be **tense.** If they are loose and relaxed, the vowel is called **slack.**[1] A tense vowel has a clear, firm sound, and a slack one a dull, weak sound. It is possible to pronounce all vowels either way.[2] In French, however, practically all the vowels are tense, in the sense that they are pronounced clearly and with a distinct muscular tension. This is par-

[1] The terms *narrow* and *wide* are used by some phoneticians instead.

[2] In accurate phonetic script the grave accent is used to denote slackness. Thus [è] is slack [e].

ticularly so with the close vowels, the closeness being partly due to the tension. In this respect the French vowels differ from many of the English vowels, especially the short ones, which are produced generally with the tongue relaxed. In French there are exceptions, and these will be referred to later on, but the student should understand that the fundamental vowels in the preceding series are all pronounced tense, the close ones especially so, the open ones not so much.

12. Uniformity.—Many vowels in English, especially long ones (*e.g.* in such words as *case, note, day,* etc.) are pronounced as if they were diphthongs—*i.e.* they become in reality a combination of *two* sounds in *one* syllable. This is not so common, *e.g.*, in Scotland, where the vocal organs are held more tensely and do not *glide* during the emission of a vowel, but in England and America the diphthongal tendency is very prevalent. It cannot, however, be too strongly enforced that in French all vowels, whether long or short, are **uniform** throughout their utterance. There are no diphthongs in French, except in rapid conversation, and even then in quite exceptional cases. If two vowels are in contact, they are pronounced as two distinct syllables, e.g. *poète* [pɔɛt], *bahut* [bay], *plier* [plie], or else one of them becomes a semi-consonant, e.g. *souhait* [swɛ], *rien* [rjɛ̃]. **French vowels are practically all simple, uniform sounds, the organs of speech being kept quite still in their original position during the production of them.** They must be pronounced exactly the same from beginning to end, without being allowed to glide into another sound. Unless the beginner is exceedingly careful, he will find himself at fault here. He will probably produce diphthongs 'à l'anglaise' without being aware of it. It is common, for instance, to hear a beginner pronouncing *mère* as [mɛiə] or [mɛər], instead of [mɛir] with an unchanging vowel sound.

13. Clearness.—The French language is distinguished from most others by the clearness or crispness of its vowels, which stand well out from their surroundings. Only one vowel, the mute *e*, is vague and tends to disappear. All the others, even though uttered lightly and briefly, must be given with definiteness and distinctness, more so than in English. The advice, "Look after the consonants; the vowels will look after themselves," is ruinous in French, where **every vowel-**

sound is clear and definite, and none is the least muffled or less audible than the others. French consonants may change and even disappear from pronunciation (as in many finals), but the vowels, whether long or short, stressed or unstressed, preserve their distinctness. This is a rule to which the learner should pay special attention. No vowel should be slurred over, or lose its clear quality. A crisp enunciation of the vowels alone will make anyone's French remarkably good.

14. Sufficient has been said in this chapter to show that the organic basis or general characteristic of French pronunciation is different in many ways from that of English. In French the vocal mechanism has its own peculiar action and tendency, producing in some cases results rarely, if ever, found in English. The lips, as we have seen, are very active, sometimes contracting and protruding quickly and energetically. The vowels are generally tense, not lax as in English, and are clear uniform sounds, not diphthongs. It is evident that a true pronunciation of French cannot be acquired without persevering practice of these special movements. The vocal muscles require to be trained and developed on the French basis. This cannot be done in two or three weeks : it requires a long course of careful practice. It is here that one great advantage is found in the phonetic system, which acts as a valuable aid in such training, and makes up largely for the want of residence in France.

CHAPTER II

CLOSE *I* [i]

15. We now take each vowel separately and in detail, beginning with [i], at the top left corner of the triangle (§ 10), and ending with [u]. The French [i] (represented in ordinary spelling by *i, ï, î, y*) is **close** (§ 9 (2)), being identical with the English *i* in *marine, police, clique, fatigue ; ee* in *eel, deep, seen ; ea* in *bead, leak, leave.* It may be long, as in the English words just quoted, or short, like *e* in *below, delay, return.* **Open i,** on the other hand, is not the short of the close one, as some beginners imagine : it is **quite a different sound,** found in such English words as *ill, dip, sin, bid, lick, live.* It is formed with the mouth more open, and the tongue a little lower in front. The two sounds have little in common except the orthographic symbol.

For the French [i], the tongue (see diagram, § 8) is pressed strongly against the lower incisive teeth, while the front part 'bunches up' and presses against the upper molars and the front part of the hard palate, leaving a very narrow passage at the top for the air current. On this account it is known in phonetic language as a 'high-front vowel.' The mouth is not much open, being flat, and the corners of the lips being drawn back. The muscles are held more or less tense (§ 11).

The chief fault of the beginner lies in substituting the open sound for the close one. The former rarely if ever occurs in French, and besides being strange to a Frenchman, is often mistaken by him for the close [e] or the compound vowel [y]. Another fault is to forget the tenseness and pronounce the sound lax as it is in English.

16. When [i] is in the last syllable of a stress group, *i.e.* when it receives the Tonic or Rhythmic Accent,[1] it is

[1] In French, unlike English, all syllables are pronounced with almost equal emphasis, so much so that the language might be called "monotonous," but at the same time a very slight stress falls upon

always **long** if followed by [v, z, ʒ, j], or final [r]. In this respect it follows the **seven-vowel rule** [i, ɛ, a, ɔ, u, y,œ] (§ 105 (4)). Thus, *gencive* [ʒɑ̃siːv], *grise* [griːz], *vertige* [vɛrtiːʒ], *bille* [biːj], *dire* [diːr]. Many people pronounce it long also in those words in *-is* (mostly classical) where the *s* is sounded, as *Daphnis* [dafniːs], *gratis* [gratiːs]. In all other cases it is short, even though circumflexed, as *lit, ami, brique, myrte, asile, gîte, Nîmes, fîmes, fîtes.* An exception is *abîme* [abiːm].

When unstressed, it is generally **short** and pronounced with less muscular tension, frequently becoming half-open. Examples: *ici, fini, pigeon, midi, Rivoli, mi-partie, il y va, diligence,* etc.

EXERCISES

i	Je dis, tu dis, il dit, nous disons, vous dites, ils disent	ʒə di, ty di, il di, nu dizɔ̃, vu dit, il diːz
	Cire, mise, corrige, livre, anguille	siːr, miːz, kɔriːʒ, liːvr, ɑ̃giːj
	Baucis, Pâris, Davis, Osiris, bis, lis, iris, oasis, métis	bosiːs, pɑriːs, daviːs, oziriːs, biːs, liːs, iriːs, oaziːs, metiːs
	Digne, guide, miche, lisse, libre	diɲ, gid, miʃ, lis, libr
ï	Naïf, haïr, Jamaïque, Moïse, Sinaï	naif, aiːr, ʒamaik, mɔiːz, sinai
î	Dîme, dîne, île, épître	dim, din, il, epitr
y	Cycle, myrte, crypte, lyre, analyse, lycée, synonyme, thyrse, scythe	sikl, mirt, kript, liːr, analiːz, lise, sinɔnim, tirs, sit
Il lit le livre parmi les myrtes. La fille de Cyrille a six prix. Il vit l'éclipse d'ici en avril. Le guide dit que le tigre est assis. Voici les archives de la ville.		il li lə liːvr parmi le mirt. la fiːj də siril a si pri. il vi leklips disi ɑ̃n avril. lə gid di kə lə tigr ɛt asi. vwasi lez arʃiːv də la vil.

the *last* syllable of a word, or group of words, containing a single idea. This stress is termed the **Tonic or Rhythmic Accent** (accent d'intensité), and the word or group of words is known as a **stress-group.** All syllables except the last one are said to be **unstressed.**

CHAPTER III

CLOSE *E* [e]

17. The vowel *e* in ordinary spelling frequently represents the so-called *e* mute, which is often not sounded, as *pensera* [pãsəra] or [pãsra]. Apart, however, from this indeterminate form, the vowel *e* comprises at least two distinct classes—**close,** as in *été,* and **open,** as in *père.*

18. Close [e] (represented in current spelling by *é, e, ai, æ*) is similar in pronunciation to the Northern English or Scotch *a* in such words as *case, ache, bathe, take,* etc., but pronounced **short.** In the south of England and other parts of the English-speaking world these words, besides being sounded open, are turned into a diphthong ([ɛ]+[i]), which is foreign to French, but the northern sound is close, monophthongal, and practically identical with the French one.

19. Referring to the diagram in § 8, it will be seen that the tongue is a trifle lower than for [i], but its tip still presses against the lower incisive teeth and its front part against the upper molars. The mouth is a little more open, and the lips are not stretched so flatly. The muscles of the tongue and mouth are held **tense,** and it is here specially that English students are at fault. Not being accustomed to a tense [e], they allow the sound either to glide into a diphthong or to approach loosely to the open *e* (the sound in English *dairy*). The correct pronunciation of close [e] demands an effort of the vocal muscles if this fault is to be avoided.

20. In correct French, close [e] occurs **only in open syllables,** and is nearly always pronounced **short.** It is only when special emphasis is laid upon the syllable containing it that it may become long, as in *déjà !* [deɪʒa], *gaieté* [geɪte], *guéri !* [geɪri].

21. It is generally found as follows in the ordinary spelling:

(1) As *e* with the acute accent: Thus, *blé* [ble], *dé* [de,] *bébé* [bebe].

(2) As *e* followed by a final mute consonant other than *t*: Thus, *clef* [kle], *assez* [ase], *porter* [pɔrte], *pied* [pje], *vous parlez* [vu parle], *je m'assieds* [ʒə masje]. Also in the conjunction *et*.

In ordinary familiar speech, the monosyllables *les, des, mes, tes, ces, ses* conform to this rule, being pronounced close; but in elevated or emphatic speech the open sound [ɛ] predominates, and generally becomes long [ɛɪ] on the stage.

(3) As *ai* in certain verbal terminations (futures and the past definites of first conjugation): Thus, *j'aurai* [ʒɔre], *j'allai* [ʒale], *je parlai* [parle], *je viendrai* [vjɛ̃dre], *j'ai* [ʒe]. Also (in Paris, at least), in *gai, gaie, geai, je sais, tu sais, il sait*; and frequently in *quai, pays, abbaye* [pei, abeji], *je fais, tu fais, il fait, je vais*.[1]

(4) As Greek *œ*: Thus, *œcuménique* [ekymenik], *œdème* [edɛim], *œsophage* [ezɔfaɪʒ].

(5) As final in *-oë*, as *Crusoë* [kryzɔe], *Féroë* [ferɔe].

[1] The tendency, however, in all these cases nowadays, except in *j'ai*, is to open the vowel.

EXERCISES

é	Thé, fée, aimé, année, fumée, semé, pré, donné, chanté, bonté, répété	te, fe, ɛme, ane, fyme, səme, pre, dɔne, ʃãte, bɔ̃te, repete
e	Duprez, chez, nez, vous avez, rez	dypre, ʃe, ne, vuz ave, re
	Berger, dernier, clocher, volontiers, rosier, parler, Roger, Alger, Tanger	bɛrʒe, dɛrnje, klɔʃe, vɔlɔ̃tje, rozje, parle, rɔʒe, alʒe, tãʒe
	Assieds-toi, tu t'assieds, il s'assied	asje-twa, ty tasje, il sasje
ai	Je portai, je porterai, je jouai, je prendrai, je mentirai, je serai	ʒə pɔrte, ʒə pɔrtre, ʒə ʒwe, ʒə prãdre, ʒə mãtire, ʒə sɔre
Je donnai les clefs au bébé.		ʒə dɔne le kle o bebe.
Il a semé le blé dans le pré.		il a səme lə ble dã lə pre.
J'ai assez de thé pour les fées.		ʒe ase də te pur le fe.
Je chanterai chez vous en été.		ʒə ʃãtre ʃe vu ãn ete.

CHAPTER IV

OPEN *E* [ɛ]

22. This is a vowel-sound heard both in the south of Britain and in America. It is found long in such words as *there, pair, bear, fairy, dairy,* and short in *deaf, dead, said, tread,* etc. It is the vowel of the sheep's bleat. For correct articulation the mouth requires to be more open than for close [e]. In other words, it is necessary to drop the lower jaw a little. The tip of the tongue no longer presses against the lower incisive teeth, but against their base, while the front part does not rise so high towards the palate. The **tenseness is not so great,** the tongue muscles being fairly relaxed, and no special effort being needed.

23. In the enunciation of the **long** open *e* most English-speaking students are at fault. They generally pronounce it as a diphthong, allowing the sound to modify itself during its emission, so that in place of [tɛɪt] (*tête*) one hears something like [tɛit], or [tait]. For the correction of this fault it is only necessary to watch that the tongue remains exactly in the same position during the duration of the sound (§ 12). In some parts again, such as Scotland, there is really no long open *e*, and the vowel is turned into the close one, so that *mère* [mɛɪr], *père* [pɛɪr] become [mer], [per]. This fault can be largely remedied by exercising less tension in the tongue muscles.

24. Open *e* is represented in the ordinary French spelling by a great variety of symbols: *e, è, ê, ei, ai, aî, aie, ay, aye, ey.* In regard to length, it follows the **seven-vowel rule** (§ 104 (4))—that is, when it is in the last syllable of a stress-group, it is always long if followed by [v, z, ʒ, j] or final [r].[1] In addition, it is generally long:

[1] When it is followed by *r*, students should guard against the mistake of pronouncing it like *e* in the English word *certain*. It should rather

(1) In the termination *-ès* (mostly foreign words), where the *s* is sounded, as *Périclès* [periklɛɪs] *Ramsès* [ramsɛɪs], *florès* [flɔrɛɪs], *pataquès* [patakɛɪs].

(2) In closed circumflexed syllables, as *rêve* [rɛɪv], *fête* [fɛɪt], *enchaîne* [ãʃɛɪn].

(3) In the terminations *-aisse*, *-ème*, *-ène*, and sometimes in *-eine*, *-aine*. Thus, *baisse* [bɛɪs], *crème* [krɛɪm], *scène* [sɛɪn], *reine* [rɛɪn], *gaine* [gɛɪn].

When unstressed, it is usually short, whether circumflexed or not, as *rester* [rɛste], *faîtage* [fɛtaɪʒ], *aigreur* [ɛgrœɪr], *fraîcheur* [frɛʃœɪr], *le même homme* [lə mɛm ɔm]. When short, it is hardly so open as when long, unless followed by two (sounded) consonants. But these rules must be regarded as merely **general**, as open *e* has many variations, for which the student is referred to the chapter on Duration.

25. As just stated, many symbols are used in ordinary spelling to represent the open *e*. The following always denote it:

(1) **The letters è, ê, ë** (except as in § 21 (5)), and the groups **ei, aî,** as *règle* [rɛgl], *excès* [ɛksɛ], *progrès* [prɔgrɛ], *chêne* [ʃɛɪn], *Noël* [nɔɛl], *neige* [nɛɪʒ], *maître* [mɛɪtr].

(2) **The letter e:**

In closed syllables, as *tel* [tɛl], *bref* [brɛf], *bec* [bɛc].

Before a 'double consonant,' as *gemmer* [ʒɛme], *terreur* [tɛrœɪr].

In the terminations -et and -ect, as *projet* [prɔʒɛ], *aspect* [aspɛ], *direct* [dirɛkt]. Also in *il est* [ɛ], *tu es* [ɛ].

(3) **Close e falling in a closed syllable,** as *parlé-je* [parlɛɪʒ], *dussé-je* [dysɛɪj], *aimai-je* [ɛmɛɪʒ], *dirai-je* [dirɛɪʒ], *ai-je* [ɛɪʒ], *que sais-je* [kə sɛɪʒ]. The change from the close to the open is due to the fact that the French have a disinclination to the close sound in a shut syllable. It is for the same reason that *é* in verbs becomes *è* when the syllable closes, as *espérer*, but *j'espère*.

(4) **The group ai, except in the few cases where it is close** (see preceding chapter), as *vrai* [vrɛ], *paix* [pɛ], *laide* [lɛd], *je chantais* [ʒə ʃãtɛ].

be like the sound of *e* in *herring*. Thus *fermer* is [fɛrme], not [fœrme]. Practice in this matter should be made with such words as *exercer*, *exercice*, *mercredi*, *conversation*, *permis*, *persuader*, *universel*, etc.

(5) **The groups ay, ey.** Before a consonant or in a final syllable they are pronounced [ɛ], as *Raymond* [rɛmɔ̃], *Leyde* [lɛd], *Fontenay* [fɔ̃tnɛ], *bey* [bɛ]. Before an audible vowel they become [ɛj],[1] as *rayon* [rɛjɔ̃], *frayeur* [frɛjœır], *seyant* [sɛjɑ̃]. Before *e* mute they are sounded [ɛıj],[2] as *la paye* [la pɛıj], *il raye* [il rɛıj], *ils grasseyent* [il grasɛıj]. But in *La Haye* and a few other proper names they are sounded [ɛ] as [la ɛ], etc.

(6) **The group aie,** as *baie* [bɛ], *futaie* [fytɛ], *ils voudraient* [il vudrɛ]. When, however, *aie* represents *-aye* (from verbs in *-ayer*), there is a tendency to pronounce it [ɛj] (or [ɛıj] when final) in accordance with preceding rule, as *il paie* [il pɛıj], *ils essaient* [ilz esɛıj], *bégaiement* [begɛjmɑ̃]. Similarly, in the verbal form *eie,* still occasionally seen (from *-eyer* verbs), the sound [ɛıj] is common, as *j'asseie* [ʒasɛıj], *ils asseient* [ilz asɛıj].

26. When open *e* is final, many French speakers prefer to sound it close, as *mais* [me], *jamais* [ʒame], *succès* [sykse], *sujet* [syʒe], etc. In the finals of conditionals, however, open *e* is maintained, to avoid confusion with futures in *-ai.*

[1] Except in *bayadère, mayonnaise, fayard, bayer aux corneilles,* and some proper names such as *Bayard, Bayeux, Bayonne, Cayenne,* etc., and their derivatives, where *ay*=[aj].

[2] Except in *cipaye* [sipa:j], *cobaye* [kɔba:j], *Biscaye* [biska:j], and one or two other proper names.

EXERCISES

è ê ë ei aî	Trève, collège, amère, fidèle Bêche, fenêtre, forêt, être, bête Israël, Joël, Laërte, Raphaël Seigle, haleine, peine, beignet Faîte, paître, naît, paraît	trɛːv, kɔlɛːʒ, amɛːr, fidɛl bɛːʃ, fənɛːtr, fɔrɛ, ɛːtr, bɛːt israɛl, ʒɔɛl, laɛrt, rafaɛl sɛgl, alɛn, pɛn, bɛɲɛ fɛːt, pɛːtr, nɛ, parɛ
e	Sec, spectre, dette, bel, berge, serpe, ellipse, ferré, message, sellier Crochet, collet, bonnet, chevet, mets, regret, secret, respect, jet, cadet	sɛk, spɛktr, dɛt, bɛl, bɛrʒ, sɛrp, ɛlips, fɛre, mɛsaːʒ, sɛlje kroʃɛ, kɔlɛ, bɔnɛ, ʃəvɛ, mɛ, rəgrɛ, səkrɛ, rɛspɛ, ʒɛ, kadɛ
ai	Aimer, air, balai, palais, je serais	ɛme, ɛːr, balɛ, palɛ, jə sərɛ
é	Donné-je, serai-je, répondrai-je	dɔnɛːʒ, sərɛːʒ, repɔ̃drɛːʒ
ay ey	Épernay, Launay, balayer, bégayer, il effraye, il étaye, ils bégayent Volney, jockey, ils seyent, asseyez, trolley, Jersey, Bombay, Bellay	epɛrnɛ, lonɛ, balɛje, begɛje, il efrɛːj, il etɛːj, il begɛːj vɔlnɛ, ʒɔkɛ, il sɛːj, asɛje, trɔlɛ, ʒɛrzɛ, bɔ̃bɛ, bɛlɛ
aie	Claie, haie, laie, plaie, craie, taie, ils auraient, ils mangeaient	klɛ, ɛ, lɛ, plɛ, krɛ, tɛ, ilz ɔrɛ, il mɑ̃ʒɛ
Elle aime son père, sa mère, et ses frères. Elle paraît être une belle reine. Quel est le libraire de Genève ? Faites finir le bonnet et le gilet. Le merle chantait hier dans la forêt.		ɛl ɛːm sɔ̃ pɛːr, sa mɛːr, e se frɛːr. ɛl parɛt ɛːtr yn bɛl rɛːn. kɛl ɛ lə librɛːr də ʒənɛːv ? fɛt finiːr lə bɔnɛ e lə ʒilɛ. lə mɛrl ʃɑ̃tɛ jɛːr dɑ̃ la fɔ̃rɛ.

CHAPTER V

UNSTRESSED *E*

27. Normally, the vowel *e*, when unstressed, maintains its close or open sound as the case may be, although the close sound is pronounced with **rather less tension.** This is specially the case in many **isolated and independent words.** Thus, it is close in *égal, géant, flétrir, désir, étaler, défense,* etc. ; and open in *personne, merci, seigneur, domestique, Neptune,* etc. The same is true of **derived words,** which follow the stem in cases where they are not subject to any modifying influence. Thus, the vowel is close in *guéable* (from *gué*), *gaieté* or *gaîté* (from *gai*), *féerique* (from *fée*) ; and open in *fraîcheur* (from *frais*), *aigreur* (from *aigre*), *faîtage* (from *faîte*).

28. But very often close *e* or open *e* in unstressed syllables is replaced by a sound **intermediate** between the two. For instance, in *révéler*, only the final *e* is really close, and in *piéton, messieurs*, etc., the *e* is not quite close either. Similarly, many vowels that one might expect to be open become half-close. There is a distinct difference, for example, between the vowel [ɛ] in the infinitive *aimer* and that in *j'aime*. Not only is the former shorter, but also less open than the latter. The same may be said of *traiter* and *traitent*. The sound referred to is known as **middle e.** It is less tense than the close [e], being pronounced with mouth a little more open and the front of tongue a little lower, but not so much as to produce [ɛ]. The sound may be placed on the triangle (§ 10) midway between [e] and [ɛ], although in some cases it seems to approach nearer to [e] and in others to [ɛ], being sometimes confused with one or the other. In England it resembles the vowel in the words *men, net, ferry* (first syllable), though American speech makes it open in such cases. In French it occurs only in unstressed syllables, where it is very frequent. The phonetic symbol for it is [*e*] ; but after all, the difference in sound is so slight that the ordinary symbol [ɛ] may generally

be used instead, and the difference ignored, especially by beginners.

29. One of the principal causes leading to middle *e* is **vocalic assimilation.** The vowels contained in two consecutive syllables have a tendency to assimilate in timbre, the first taking almost the same timbre as the second. Thus in *traitent* the vowel is open according to the general rule, but in *traiter* it assimilates itself somewhat to the second vowel which is close, thus becoming only half-open. The following table contains examples of this tendency. It will be observed that the change is mostly from the open sound towards the close one, though cases of the opposite are not infrequent.

Open	*Open*	*Less open*	*Open*	*Open*	*Less open*
Bête	bêtement	bêtise	Fêle	fêlons	fêlure
Presse	pressons	presser, -ez	Guet	guetteur	guetter, -ez
Fête	fêtons	fêter, -ez	Laisse	laissons	laisser, -ez
Pêche	pêcheur	pêcher, -ez	Baise	baisons	baiser, -ez
Greffe	greffoir	greffer, -ez	Baigne	baignoire	baigner, -ez
Quête	quêteur	quêter, -ez	Plaire	plaisant	plaisir
Prêt	prêtons	prêter, -ez	Paix	..	paisible
Aise	aisance	aisé	Tête	têtière	têtu
Grêle	grêlon	grêler, -é	Aigle	aiglon	aigu, aiguille
Aile	aileron	ailé	Mais	..	mais oui
Close	*Close*	*Less close*	*Close*	*Close*	*Less close*
été	étiez	étais [ɛtɛ]	ébéniste	ébénier	ébène [ɛbɛːn]
élever	élevez, -é	élève [ɛlɛːv]	bégayer	bégayez, -é	bégaie [bɛgɛ]

30. Apart from vocalic assimilation, **the vowel é** in ordinary spelling when unstressed **very frequently** represents a middle *e*, or a sound so open that it may not incorrectly be written as [ɛ].[1] This is so in the following and in other cases:

(1) **Before r followed by another vowel,** as *féroce* [fɛros], *extérieur* [ɛkstɛrjœɪr], *préférence* [prefɛrɑ̃ɪs], *espérance* [espɛrɑ̃ɪs], *mystérieux* [mistɛrjø], *sérieux* [sɛrjø], *véreux* [vɛrø]. In many cases, however, there is hesitation.

[1] Grammarians generally represent *é* (with an acute accent) as always close, whether stressed or not, but as a fact it is only close for certain when final.

(2) **Before a consonant followed by a silent e mute,** as *médecin* [mɛtsɛ̃], *béqueter* [bɛkte], *événement* [evɛnmɑ̃], *vénerie* [vɛnri], *céleri* [sɛlri], *émeri* [ɛmri]. Properly speaking, such words should have the grave accent owing to the syllable being practically closed (see § 25 (3)), but the grave accent is rarely written in the middle of a word.[1]

There are however exceptions, as *élever* [elve], *démener* [demne], *émeraude* [emroɪd], *échelon* [eʃlɔ̃], *créneler* [krenle].

(3) **When it represents è in the root word or stem.** Thus, we have *régler* [rɛgle] from *règle, régner* [rɛɲe] from *règne, sécher* [sɛʃe] from *sèche.* Similarly, we have *métrer, céder, écrémer, inquiéter, léguer,* etc., pronounced with fairly open *e.*

When initial, however, *é* is often less open than when in the interior of a word.

31. In many cases the unstressed *e* is **variable,** some speakers pronouncing it open, others intermediate, and others close in the same word. Thus:

(1) The symbol *ai* is generally open, as *maison* [mɛzɔ̃], *raison* [rɛzɔ̃], *combinaison* [kɔ̃binɛzɔ̃], *raisin* [rɛzɛ̃]. But in a few words of this category the middle or close *e* is also common.

(2) The same is the case with the combination *es,* which varies between the open sound and the close one, as *esprit* [ɛspri], [*e*spri], or [espri]. Thus also with such words as *estimer, essentiel, essayer, respect, rester, restreindre, respirer, resplendir, ressusciter, desservir, dessécher, dessiner, descendre, pressentir, messeoir, message, domestique, forestier, Robespierre,* etc.[2]

(3) The prefix *ex-* before a vowel or *h* 'mute,' and the prefix *ef-* before *f* are often pronounced with the sound intermediate or close, as *exercice* [egzɛrsis], *examiner* [egzamine],

[1] In the *Dictionnaire de l'Académie* (1877), *avénement* was altered to *avènement,* but many other words, such as *événement,* were left unaltered.

[2] It should be remembered that there are numerous cases of *es* where the vowel represents *e* mute, as in *dessous, dessus, ressembler, ressort,* etc. These are the prefixes *de-* and *re-* before *s,* which is doubled to preserve the *s* sound (§ 70 (5)).

effet [efɛ], *effort* [efɔɪr], *inexact* [inegzakt], *inexigible* [inegziʒibl], *inefficace* [inefikas].

32. It will be seen from this chapter and the two preceding ones that the vowel *e* varies greatly between the very open sound and the very close one. In particular, unstressed *e* has numerous individual divergencies and many delicate shades. But the beginner need not trouble too much over these. He cannot go far wrong though he disregards vocalic assimilation, variability, and similar matters, and includes under [ɛ] all cases referred to in this chapter. He will not commit a grave fault if he opens the vowel a little more or a little less.

33. Unstressed *e* frequently becomes mute in rapid, careless pronunciation. This is particularly the case in monosyllables, such as *les, des, cet, cette, est,* etc., and even in such a word as *déjà*. In popular print one finds such forms as *l's hommes* [lɔm], *d's autres* [dzoɪtr], *cet enfant* [stɑ̃fɑ̃], *cette histoire* [stistwaɪr], *c'est-à-dire* [stadiɪr], *il est déjà venu* [il ɛ dʒa vny], etc. Needless to say, this is a freedom of language that should be avoided.

On the other hand there are several words in which an apparent *e* mute is sounded half-open *e*: *buffleterie* [byflɛtri], *marqueterie* [markɛtri], *parqueterie* [parkɛtri], *mousqueterie* [muskɛtri]. Properly speaking, these words should have double *t*. Similarly, we have *seneçon* [sɛnsɔ̃], *chevecier* [ʃɛvsje], *Genevois* [ʒɛnvwa], etc.

CHAPTER VI

CLOSE *A* [a]

34. There are two *a* sounds, close and open, as there are two kinds of the other vowels. Close *a* [a], is the **Scottish or Northern English** pronunciation of the vowel in such words as *act, bat, pat, mat,* where it is short, and *bath, past, mast,* where it is long. In America the short sound is not usual, [æ] being substituted for it as in the South of England, but the long sound is heard in such words as those just mentioned (*bath, past,* etc.). The open *a* [ɑ] is quite a different sound, much broader, found in the English words *father, psalm, calm,* etc. The difference between the two sounds is much less apparent to the ear than between the two *e*'s, with the result that many people confuse the two.

35. For [a] the mouth is not so open, nor the tongue quite so low down as for [ɑ], which is the widest of all vowels and has the tongue lying as low as possible. In the case of [a] the lips are rather flat, with their corners slightly drawn back, while for [ɑ] the lips become rather rounded, with their corners drawn in. For [a] again, the tongue muscles are held rather **tense,** with the point of the tongue slightly advanced and sensibly pressed against the lower incisive teeth, while for [ɑ] there is only sufficient tenseness to maintain the sound.

36. It requires to be emphasized that the close [a] referred to is that found in **Scotland or Northern England.** The tendency of all Southern English and American English is to substitute [æ] for the short sound. The [æ] is intermediate between [ɛ] and [a], and does not occur in French, unless as a nasal (§ 96). The English speaker, for example, pronounces the words *pat, rat,* as [pæt], [ræt]. This substitution of [æ] is a fault to be avoided in French. The close [a] is so frequent in French that any negligence in this matter is ruinous to the pronunciation.

37. Close [a] is represented orthographically by many signs: *a, à, â, e, oi, oî, oie, oy, oue,* etc. In regard to length, it follows the **seven-vowel rule,** i.e. **when stressed** it is long before [v, z, ʒ, j], or final [r]. The circumflexed *oî,* when stressed, is also long, if in a closed syllable, as *boîte* [bwaɪt]. **When unstressed,** close [a] is always **short,** and somewhat less tense.

38. In the ordinary spelling, close [a] occurs in a variety of syllables and terminations. These may be reduced to the following cases:

(1) **The letter a:**

At the end of a word, as *papa* [papa], *il tomba* [tõba], *il fera* [fəra]. Exceptions are *fa, la* (musical notes), and *bêta* [betɑ].

Followed by a mute consonant or consonants, as *chat* [ʃa], *estomac* [ɛstɔma], *drap* [dra], *je combats* [kõba]. There are one or two exceptions, however, such as *climat* [klimɑ], *chocolat* [ʃɔkɔlɑ] (Spanish word), *gars* [gɑ]; and in the termination *-as* the vowel is only close as a rule in *bras* [bra] and in verbal endings, as *tu auras* [ɔra], *tu parlas* [parla].

In all closed terminations, except a few special ones which are referred to under open a (see next chapter). Thus, *nappe, sac, chaque, bague, chasse, mal, travail,* etc.

And generally in all non-final syllables, except in -ation and a few other cases (see next chapter). Thus, *Canada, animal, madame, papier, casserole,* etc.

(2) **The letter à,** as *là, deçà*; and the **letter â** in verbal endings, as *nous donnâmes, vous donnâtes, il donnât* [dɔnam, dɔnat, dɔna].

(3) **The letter e in a few isolated words, and in the adverbial termination -emment,** as *femme* [fam], *solennel* [solanɛl], *nenni* [nani], *prudemment* [prydamã]. In many of these words, however, such as *nenni, hennir, indemnité,* and *solennité,* the [a] sound is giving way to [ɛ], under the influence of orthography. Compare (7) below. The termination *-emment,* however, remains unchanged, on account of its constant relationship with *-ant, -ent.*

(4) **The groups oi, oî (except after r, and in a few isolated words mentioned in next chapter).** In the seventeenth

century they were pronounced [wɛ], and are still so pronounced in many provinces. In normal French, however, they now take the sound of [wa], as *moi* [mwa], *oiseau* [wazo], *goître* [gwaɪtr]. We have also close *a*, though coming after *r*, in *miroir* [mirwaɪr], *tiroir* [tirwaɪr], *terroir* [tɛrwaɪr], *Bavarois* [bavarwa], and *Hongrois* [ɔ̃grwa].

(5) **The group oy, except after r.** As a rule, it only occurs medially, before an audible vowel, being pronounced [waj]: *loyal* [lwajal], *voyant* [vwajɑ̃], *nous noyons* [nwajɔ̃]. In the few final cases, it is [wa], as in *Darboy*, *Fontenoy*, *Troyes*.

(6) **The group oie when verbal, except after r.** It is sometimes sounded [waj] (not [wa]), as *je noie* [nwaɪj], *que je voie* [vwaɪj], *je ploierai* [plwajre], *ploiement* [plwajmɑ̃]. But this is generally regarded as a provincialism.[1]

(7) **The groups oue, oe.** In several words with these groups, the normal pronunciation used to be [wa], and this is still retained in some, as *couenne* [kwan], *rouennerie* [rwanri], *moelle* [mwal], *moelleux* [mwalø], *moellon* [mwalɔ̃]. But in others, under the influence of orthography, the pronunciation [wɛ] is gaining ground from year to year. Thus, we have *jouet* [ʒwɛ], rarely [ʒwa], *fouet* [fwɛ], rarely [fwa], *couette* [kwɛt], rarely [kwat]. In others again, the [wɛ] sound alone is used, as *girouette* [ʒirwɛt], *chouette* [ʃwɛt], *mouette* [mwɛt], *rouet* [rwɛ]. In *brouette* the *ou* is a full vowel [bruɛt].[2]

The same [wa] sound is occasionally heard in *souhait*, *souhaiter*, but the normal pronunciation is [swɛ], [swɛte].

The group *oé* is pronounced [wɛ], as *goélette* [gwɛlɛt], *goémon* [gwɛmɔ̃], *goéland* [gwɛlɑ̃].

[1] See footnote to § 41 (7).

[2] Footnote to § 72.

EXERCISES

a	Sa, ta, va, réséda, il porta, il sera	sa, ta, va, rezeda, il porta, il səra
	Plat, j'abats, état, combat, tu vas	pla, ʒaba, eta, kɔ̃ba, ty va
	Tache, place, canne, salle, nappe, relaps, jaspe, algue, calme, halte, ils avalent, valse, drame, fiacre	taʃ, plas, kan, sal, nap, rəlaps, ʒasp, alg, calm, alt, ilz aval, vals, dram, fjakr
	Fatal, banal, camarade, cabale Paris, charité, chapitre, marcher	fatal, banal, kamarad, kabal pari, ʃarite, ʃapitr, marʃe
à	Celà, voilà, cà, holà, delà	səla, vwala, sa, ɔla, dəla
â	Aimât, aimâmes, aimâtes, cherchât	ɛma, ɛmam, ɛmat, ʃɛrʃa
e	Hennir, indemnité, solennité, ardemment	ani:r, ɛ̃damnite, sɔlanite, ardamɑ̃
oi	Je bois, quoi, soif, avoir, éloigner	ʒe bwa, kwa, swaf, avwa:r, elwaɲe
oî	Goîtreux, cloître, cloîtrier	gwatrø, klwa:tr, klwatrie
oy	Noyer, employer, tournoyer, soyeux	nwaje, ɑ̃plwaje, turnwaje, swajø
oie	Il aboie, il nettoie, ils envoient	il abwa, il nɛtwa, ilz ɑ̃vwa
Voilà la femme qui sera à toi.		vwala la fam ki səra a twa.
Va, la dame frappe sur la table.		va, la dam frap syr la tabl.
Le soir nous mangeâmes avec la paysanne.		lə swa:r nu mɑ̃ʒam avɛk la peizan.
Il y a une carafe danoise à ma table.		il i a yn karaf danwa:z a ma tabl.
Madame est malade et marche mal.		madam ɛ malad e marʃ mal.

CHAPTER VII

OPEN *A* [ɑ]

39. Open *a*, as already stated, is essentially the same sound as in the English words *father, rather, psalm, calm*, where it is long. The short form is not found as a rule in Southern English except in diphthongs, as *my* [mɑi], *tie* [tɑi], etc., but it occurs frequently in Scotch and American English, as well as in French. It is the widest of vowel sounds, requiring the greatest opening of the mouth ; and also the deepest, requiring the lowest position of the tongue, which lies flat in the floor of the mouth and wholly covers it. The difference between close and open *a* is seen in such French words as *matin* and *mâtin, chasse* and *châsse, ma* and *mât, patte* and *pâte*, etc.

The beginner should beware of pronouncing open *a* like *aw*, as in *paw*, which is really an open *o*. In some parts of the English-speaking world we hear such words as *father, can't*, pronounced *fawther, cawnt*. This fault has a much worse effect in French than in English.

40. Open *a* is represented orthographically by *a, â, oi, oî, oê* [wɑ]. It conforms to the rule of **the naturally long vowels**[1] [ɑ, o, ø], being **short only when final,** that is, when in the last syllable of a word, without a consonantal sound after it, as *dégât* [degɑ], *mât* [mɑ]. **When non-final, it is usually long when stressed and half-long when unstressed,** as *pâte* [pɑɪt], *pâté* [pɑ'te].[2]

41. It occurs generally in the following cases in ordinary spelling :

(1) **The letter a when circumflexed (â), except in verbal endings.** Thus, *pâle* [pɑɪl], *âpre* [ɑɪpr], *pâtir* [pɑtiɪr].

[1] See page 90, § 104 (3).

[2] For all practical purposes, half-length may be disregarded and included under 'short.'

Many of the unstressed cases represent an old *-as-* now contracted to *â*, as *tâcher, fâcher, râler, bâter, bâtir, blâmer, pâmer, château, pâquerette*, etc. In *bâbord*, however, the *a* is close, the circumflex being due to a false etymology.

(2) **In the termination -as, whether the s be silent or not,** as *cas* [kɑ], *tas* [tɑ], *matelas* [matlɑ], *atlas* [atlɑɪs], *hélas* [elɑɪs], *Kansas* [kɑ̃sɑɪs]. In *bras* and verbal endings, however, the sound is close [a].[1]

(3) **In many cases in the termination -asse,** as *classe* [klɑɪs], *échasse* [eʃɑɪs], *tasse* [tɑɪs], *grasse* [grɑɪs].[2] In Paris at least, such pronunciation is pretty general, though it appears uncouth to some French people who do not trouble to open the mouth so much, and prefer [a]. There are, however, numerous instances, even in Paris, where *-asse* has the vowel close, as *crasse* (dirt), *chasse, masse, cuirasse, bécasse, crevasse, carcasse, paillasse, brasse*, etc. It is close also in all those words where the suffix *-asse* takes a 'pejorative' or unfavourable meaning, as *savantasse, bestiasse, fillasse*, etc. Cultivated French speakers, indeed, are by no means in accord as to the sound of the vowel *a* followed by *s*.

(4) **In the group -aille,** pronounced [ɑɪj], as *bataille* [batɑɪj], *Versailles* [vɛrsɑɪj], *taille* [tɑɪj], *cisailles* [sisɑɪj]. On the other hand, when this group occurs medially, it is frequently close, as in *ailleurs, bataillon, maillot, assaillir, faillir, gaillard, caillou*, etc. It is also close in *médaille, que j'aille, que je vaille, qu'il faille.* **Note that the termination -ail is always close** [aɪj], as *travail* [travaɪj], *détail* [detaɪj], as also are derivatives from it, as *travailler* [travaje], *détailler* [detaje]. An exception is *rail* [rɑɪj].

(5) **In the group roi, roî,** pronounced [rwɑ], as *endroit* [ɑ̃drwɑ], *octroi* [ɔktrwɑ], *croître* [krwɑɪtr], *froisser* [frwɑse].

[1] There seems a tendency for it to become close in many other words in *-as*, where *s* is silent, particularly in the endings *-las, -nas, -ras, -tas*. For instance, even in Paris, one often hears it close in *matelas, chasselas, cervelas, verglas, ananas, cadenas, embarras, taffetas, galetas*, etc.

[2] Many of such cases are derivatives from words in *-as*, where the vowel is open, as *grasse* from *gras, basse* from *bas, lasse* from *las*, etc. The open sound is also carried into the verbs, and hence we have it in such words as *amasser, ramasser, passer, trépasser, sasser, ressasser, tasser, entasser, compasser, damasser, prélasser*, etc. See § 43 (1).

In a few isolated words, too, the symbol *oi*, though not preceded by *r*, is given the open sound [wɑ] by some speakers. This is so in *le bois*, *haubois*, *la boîte*, *foi*, *mois*, *noix*, *pois*, *empois*, *poix*, *poids*, *contrepoids*, *toit*, *voix*. In some of these cases the open sound serves to distinguish homonyms. Thus *le bois* [bwɑ], but *je bois* [bwa]; *la boîte* [bwɑɪt], but *il boite* [bwat]; *foi* [fwɑ], but *fois* [fwa]; *mois* [mwɑ], but *moi* [mwa]; *toit* [twɑ], but *toi* [twa]; *voix* [vwɑ], but *je vois* [vwa].

(6) **In the group roy,** pronounced [rwɑ] when final and [rwɑj] in other cases, as *Geoffroy* [ʒɔfrwɑ], *Godefroy* [gɔdfrwɑ], *royal* [rwɑjal], *croyons* [krwɑjõ].

(7) **In the group roie** [rwɑ], **and in the termination -oie in nouns.** Thus, *proie* [prwɑ], *soie* [swɑ], *joie* [ʒwɑ]. When *roie* is verbal (the *oi* representing *oy*), it is sometimes sounded [wɑj], as *il foudroie* [fudrwɑj], *ils croient* [krwɑɪj], *broiement* [brwɑjmã].[1]

(8) **Before a final z sound** (i.e. *-ase*, *-az*, *-aze*),[2] **and in the terminations -azon, -ason.** Thus, *case* [kɑɪz], *gaz* [gɑɪz], *gaze* [gɑɪz], *gazon* [gɑzõ], *blason* [blɑzõ]. An exception is *diapason* [djapazõ].

(9) **In the terminations -ation, -assion,** as *nation* [nɑsjõ], *observation* [ɔpsɛrvɑsjõ], *passion* [pɑsjõ]. In many such cases, however, there is a tendency to close the vowel.

(10) **Frequently also in the following terminations,** viz. *-abre*, *-adre*, *-afre*, *-avre*, *-able* (not the affix), *-racle*. Thus, *sabre* [sɑɪbr], *ladre* [lɑɪdr], *Kafre* [kɑɪfr], *Havre* [ɑɪvr], *sable* [sɑɪbl], *miracle* [miɾɑɪkl].

(11) **In a few cases before final r,** as *rare* [rɑɪr], *barre* [bɑɪr], *bar* [bɑɪr], *gare* [gɑɪr]. In most cases, however, the vowel is close.

[1] This pronunciation [wɑːj] or [waːj] (§ 38 (6)) in the verbal terminations *-oie*, *-oient* is regarded as a provincialism. The simple [wɑ] or [wa] is the correct pronunciation, but the [j] is usually pronounced in the case of *-ayer* and *-eyer* verbs (§ 25 (6)), especially in cases where the *y* is retained (*je paye*, *je payerai*, etc.). In verse the mute *e*, which does not count for a syllable in *paierai*, counts in *payerai*.

[2] But not *-oise*, which is close (*bourgeoise*, *courtoise*, *danoise*, etc.).

(12) **In several isolated words,** as *flamme, manne, Jeanne, Anne, Jacques, gars* [gɑ], *chocolat, climat, crabe, espace, esclave, poêle* [pwɑːl],[1] *damne* [dɑɪn], *gagne* [gɑɪɲ], *clame,* and derivatives from any of these.

42. While the above rules are generally accepted, it should be understood that French speech varies considerably on the subject of the two *a*'s. It is often a delicate question to decide whether such and such a word should be pronounced with [a] or [ɑ] ; and this applies also to the symbol *oi.* The sound varies from individual to individual, and depends largely on the district. It may be said that [a] is more common in Brittany and in Provence, where such a word as *pâte* is often pronounced like *patte* [pat], while [ɑ] is more general in Normandy and in Eastern France. In any case where there is doubt or hesitation, the student is recommended to use [a].[2]

[1] But *poêle* (frying-pan) is [pwal].

[2] Many excellent teachers do not recommend the use of [ɑ] in ordinary speech, and do not regard it as indispensable to French. It is certainly Parisian, however, and adds beauty to the language.

EXERCISES

â	Acre, câble, pâtre, âme, bât, appât, bâtard, ânier, mâter, plâtrer, pâtée	ɑːkr, kɑːbl, pɑːtr, ɑːm, bɑ, apɑ, batɑːr, ɑnje, mɑte, plɑtre, pɑte
-as	Bas, pas, amas, appas, repas, gras, vasistas, Léonidas, Stanislas, as	bɑ, pɑ, amɑ, apɑ, rəpɑ, grɑ, vasistɑːs, leɔnidɑːs, stanislɑːs, ɑːs
-asse	Lasse, passe, amasse, casse,[1] nasse, basse, ressasse, prélasse, Parnasse	lɑːs, pɑːs, amɑːs, kɑːs, nɑːs, bɑːs, rəsɑːs, prelɑːs, parnɑːs
-aille	Paille, braille, rocaille, fiançailles, mangeaille, volaille, marmaille, caille	pɑːj, brɑːj, rɔkɑːj, fjɑ̃sɑːj, mɑ̃ʒɑːj, vɔlɑːj, marmɑːj, kɑːj
-roi	Froid, croit, croix, droit, paroisse	frwɑ, krwɑ, krwɑ, drwɑ, parwɑs
-roî	Croît, croîtra, surcroît, je croîs	krwɑ, krwɑtra, syrkrwɑ, ʒə krwɑ
-roy	Leroy, croyez, broyer, proyer, broyeur	lərwɑ, krwaje, brwaje, prwaje, brwajœːr
-roie	Broie, Troie, que je croie, foudroiement	brwɑ, trwɑ, kə ʒə krwɑ, fudrwɑmɑ̃
-oie	La voie, foie, oie	la vwɑ, fwɑ, wɑ
[z]	Vase, phrase, rase, base, écrase, stase, phase, topaze, rason	vɑːz, frɑːz, rɑːz, bɑːz, ekrɑːz, stɑːz, fɑːz, tɔpɑːz, rɑzɔ̃
-ation	Exploration, gradation, ration, occupation, spiration, stagnation	ɛksplɔrɑsjɔ̃, gradɑsjɔ̃, rɑsjɔ̃, ɔkypɑsjɔ̃, spirɑsjɔ̃, stagnɑsjɔ̃
	Macabre, calabre, glabre, cadre, madre, balafre, navre, cadavre, fable, jable, diable, accable, oracle, rafle	makɑːbr, kalɑːbr, glɑːbr, kɑːdr, mɑːdr, balɑːfr, nɑːvr, kɑdɑːvr, fɑːbl, ʒɑːbl, djɑːbl, akɑːbl, ɔrɑːkl, rɑːfl
-r	Mare, contrecarre, mars, jarre	mɑːr, kɔ̃trəkɑːr, mɑrs, ʒɑːr
Je crois que Jeanne et Jacques sont las. Le tailleur a gagné la médaille. Geoffroy a pris trois tasses de thé. L'âne a tâché d'écraser les vases. Jadis on faisait de la soie dans la Chine.		ʒə krwɑ kə ʒɑːn e ʒɑːk sɔ̃ lɑ. lə tajœːr a gaɲe la medɑːj. ʒɔfrwɑ a pri trwɑ tɑːs də te. lɑːn a taʃe dekraze le vɑːz. ʒadis ɔ̃ fəzɛ də la swɑ dɑ̃ lɑ ʃin.

[1] Open when denoting 'breakage,' or a printer's 'case,' but sometimes close when meaning 'cassia,' or 'basin.'

CHAPTER VIII

UNSTRESSED *A*

43. When unstressed, the vowel *a*, whether close or open, is generally pronounced with a little less tension of the muscles. The following points regarding it should also be noted:

(1) **Derivatives generally follow the root-word or stem,** unless some modifying influence arises to change the sound. Thus, *chasser* [ʃase] from *chasse* [ʃas], but *passer* [pɑse] from *passe* [pɑːs]; *travailler* [travajɛ] from *travail* [travaːj], but *brailler* [braje] from *braille* [braːj]; *soi-disant* [swa-dizɑ̃] from *soi* [swa], but *soierie* [swɑri] from *soie* [swɑ]. We give here some examples in connexion with open *a* (see Footnote 2. page 43):

Stem (*open*)	*Derivative* (*open*)	*Stem* (*open*)	*Derivative* (*open*)	*Stem* (*open*)	*Derivative* (*open*)
Sable	sablon	Accable	accabler	Phrase	phraser
Gaze	gazeux	Navre	navrer	Ecrase	écraser
Diable	endiabler	Sasse	sasser	Jase	jaser
Flamme	enflammer	Lasse	lasser	Noix	noisette
Gare	garer	Rase	raser	Gazon	gazonner
Madre	madré	Extase	extaser	Blason	blasonner
Délabre	délabrer	Vase	vaser	Espace	espacer
Cadre	encadrer	Case	caser	Clame	clamer

(2) In some cases, however, difference of stress acts as a modifying influence, and changes the quality of the vowel from [ɑ] to [a]. The further the vowel is from the tonic stress, the greater is the tendency to this. Thus we have [a] in *barricade, grasseyer, fabuliste, damnation, cadavéreux, inflammation, diabolique, cadran*, etc., in spite of [ɑ] in the root-words. The same tendency appears in compound words; thus the open [ɑ] in *passe* becomes quite close in

passementerie, and even with some speakers in *passeport* and *passepoil*. Other examples are:

ɑ	a	ɑ	a
Acre	acrimonie	Infâme	infamie
Fracas	fracasser	Jeanne	Jeannette
Embarras	embarrasser	Jacob	Jacobin
Classe	classique	Poix	poisser
Case	casanier	Bois	boisé
Affres	affreux	Grâce	gracieux
Anis	anisette	Cas	cas de conscience
Jacques	Jacquard	Bas	bas de soie.

(3) There are many words more or less **isolated** or **underived** which have [ɑ] in the unstressed syllable. Among these may be mentioned the following: *Calais, maçon, limaçon, colimaçon, magot, mafflé, maquis, jadis, brasier, cassis, pasteur, praline, scabreux, anis.* There are also many cases where the vowel is open before a **z sound**, as *basalte, basane, jaseran, masure, mazette, Jason*, etc. Compare § 41 (8).

(4) In some unstressed syllables [a] or [ɑ] is replaced by a sound **intermediate** between the two. In other words, just as there is a middle *e*, so there is a middle *a*. It is less tense than the close sound, the mouth is a little more open, and the tongue a trifle lower, but not so much as to sound [ɑ]. It **generally occurs before r,** in a pretonic syllable, *i.e.* in an unstressed syllable immediately preceding the stressed one. It is difficult sometimes to know whether to class it with [a] or with [ɑ], as it seems to vary between the two. Some phoneticians write it as [à]. It approaches [ɑ] in such words as *carreau, carrosse, carré, carotte, baron, garenne, marron, parrain, marraine, sarrau*, etc., where the *r* is mostly doubled. But it comes nearer to [a] in most words, especially where another consonant follows [r], as *mardi, partir, tarder, marcher, marmite, charpie, darder, artilleur*, etc. With a few exceptions, therefore, it may be included under the phonetic symbol [a],[1] to save multiplicity of signs.

[1] In English, on the other hand, [ɑ] predominates before [r].

CHAPTER IX

CLOSE *O* [o]

44. There are two *o*'s, the one close and the other open. They are distinct in sound from each other, though represented generally by the same orthographic symbols (*o, ô, au, oa*, etc.). The correct enunciation of the two sounds should occasion no difficulty to the student. **The close sound** [o] is **the Scotch or Northern English pronunciation of o** in such words as *note, wrote, coat*, where it is long, and *notation, rotation, coterminous*, where it is short. **The open sound** [ɔ], on the other hand, is found long in *shawl, wrought, caught*, and short in *block, rot, cot.*

45. Referring to the triangle of vowels in § 10, it will be noticed that on passing from [ɑ] to [ɔ] the tongue bunches up a little towards the back, the mouth closes a trifle, and the lips become somewhat rounded and projected. These characteristics are all intensified in the case of close [o], for which—in French at least—the **rounding and pushing out of the lips** is an important matter that must not be neglected. The muscles, too, are held tenser for [o] than for [ɔ].

46. The close sound, as stated, is found purest in Scotland, where it is a monophthong. In the South of England it is replaced by a diphthong ([ou], etc.), the second element of which is generally *oo* (phonetically [u]). This is due to want of lip-rounding and lack of tension. The vocal organs are not held sufficiently fixed in their position, with the result that the vowel, especially if it be long, does not maintain its quality but tends to glide into another. **The simple remedy is to round and project the lips sufficiently, and keep the muscles tense,** thus preventing any gliding movement so long as the sound continues. Such a word as *côte* in French must not be pronounced [kout] or [kɔut], but [koɪt].

47. In regard to length, close *o* follows the rule of the

naturally long vowels [ɑ, o, ø], already referred to under [ɑ] (§ 40). It is generally found as follows in ordinary spelling:

(1) **In all cases of final o**, that is, when no consonantal sound follows, as *dos* [do], *galop* [galo], *numéro* [nymero]. The vowel of *trop*, however, becomes open in liaison, as *trop aimable* [trɔpɛmabl], and some people open it always.

(2) **All cases of circumflexed o**, as *tôt* [to], *drôle* [droɪl], *fantôme* [fɑ̃toɪm], *nôtre* [noɪtr], *Saône* [soɪn], *ôter* [ote], *clôture* [klotyɪr]. But it is frequently open in *aumône*.

(3) **In the termination -otion**, as *émotion* [emosjɔ̃], *notion* [nosjɔ̃], *potion* (posjɔ̃].

(4) **The vowel o before [z]**, as *rose* [roɪz], *poser* [poze], *explosif* [ɛksplozif], *groseille* [grozɛɪj], *Buloz* [byloɪz]. There are a few exceptions: *philosophe* [filɔzɔf], *myosotis* [mjɔzɔtiɪs], *losange* [lɔzɑ̃ːʒ], *cosaque* [kɔzak], *hosanna* [ɔzanna], and *mozaïque* [mɔzaik], together with words in *-osition* (especially *préposition*) and those which commence with *pros-* (*prosaïque, prosélite*, etc.).

(5) **In some cases in the terminations -ome, -one.** In olden times these terminations were **always** close. They represented learned words, as distinct from the terminations *-omme, -onne*, which occurred in words in common use. In most cases they are now pronounced open [ɔm], [ɔn]. But in a few isolated words one hears [oɪm], [oɪn], as *arome, atome, axiome, brome, chrome, idiome, tome, zone, lazarone, cyclone, icon*. In others again there is hesitation between [o] and [ɔ], as in *gnome, hippodrome, amazone, atone, polychrome*.

(6) **In some cases in the termination -osse.** In most cases this is pronounced [ɔs], but [oɪs] is common in *dosse* [doɪs], *fosse* [foɪs], *grosse* [groɪs]. *Grosse* (twelve dozen) is generally [grɔs].

(7) **The groups eau, au, except before r and in a few isolated words.** Thus, *maux* [mo], *anneau* [ano], *gaule* [goɪl], *cause* [koɪz], *heaume* [oɪm], *auteur* [otœɪr], *nautik* [notik]. *Lausanne*, however, is frequently [lɔzan].

In the many cases of unstressed *au* the words include those in which this symbol represents an old French diphthong now contracted, as *aucun, aussi, autant, chauffer, fausser, hauteur, sauter*, etc. They also include a large number of learned and recent words, as *auspices, austère,*

austral, authentique, autographe, automobile, autriche, caution, etc.[1]

(8) **In a few isolated words,** as *obus* [obyɪs], *odieux* [odjø], *odeur* [odœɪr], *momie* [momi] and its derivatives.

[1] Some of these words, however, are frequently pronounced with [ɔ] when the vowel is followed by two consonants, as [ɔspis, ɔstɛːr, ɔstral], etc., and even in several other cases (*autoriser, autorité, authentique, auguste,* etc.).

EXERCISES

Final	Alto, folio, mot, clos, gros, héros, pot, dos, idiot, dévot, trot, gigot	alto, fɔljo, mo, klo, gro, ero, po, do, idjo, devo, tro, ʒigo
ô	Rôt, dépôt, aussitôt, il clôt, prévôt, côte, hôte, rôde, diplôme, pôle, Rhône, contrôler, geôlier, clôturer, tôt-fait	ro, depo, osito, il klo, prevo, koːt, oːt, roːd, diploːm, poːl, roːn, kɔ̃trole, ʒolje, klotyre, toſɛ
-otion	Commotion, lotion, dévotion, motion	kɔmosjɔ̃, losjɔ̃, devosjɔ̃, mosjɔ̃
z sound	Chose, dose, prose, pose, close, Gaidoz, Joseph, oser, position, positif, roseau	ʃoːz, doːz, proːz, poːz, kloːz, gɛdoːz, ʒozɛf, oze, pozisjɔ̃, pozitif, rozo
au	Chapeau, étau, défaut, il vaut, il faut, faute, paume, épaule, aube, auge, badauderie, saumon, saulaie, vautour	ſapo, eto, defo, il vo, il fo, foːt, poːm, epoːl, oːb, oːʒ, badodri, somɔ̃, solɛ, votuːr

Le château est posé au haut des Vosges.
Claude a sauté dans l'eau après l'agneau.
Le pauvre idiot est sous le gros saule.
L'autre veau a sauté par-dessus nos pots.
Les rosiers du château sont beaux.

lə ʃɑto ɛ poze o o de voːʒ.
kloːd a sote dɑ̃ lo aprɛ l aɲo.
lə povr idjo ɛ su lə gro soːl.
lotr vo a sote par-dəsy no po.
le rozje dy ʃɑto sɔ̃ bo.

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CHAPTER X

OPEN *O* [ɔ]

48. Open *o*, as already mentioned, is practically the same sound as in the words *shawl, tortoise* (long), and *block, waddle* (short). Attention should be paid to the clear, precise enunciation of the vowel. Some affected people speak of 'culleges,' 'schullars,' 'cunscience.' Such deviations from the true sound are quite unintelligible when embodied in French words.

49. As to length, open *o* follows the **seven-vowel rule**, i.e. **when stressed, it is long before [v, z, ʒ], or final [r]** (it does not occur before [j][1]), as *ove* [ɔɪv], *loge* [lɔɪʒ], *mort* [mɔɪr], *Badajoz*, [badaʒɔɪz].[2] **When unstressed, it is almost invariably short,** as *joli* [ʒɔli], *solide* [sɔlid], *local* [lɔkal], *logeur* [lɔʒœɪr].

50. The student should have no difficulty in knowing when this vowel occurs in ordinary spelling. If he remembers the particular cases of close *o* referred to in the previous chapter, he will understand that **in all other cases** the symbols *o, ô, au*, etc., represent open *o*. The following cases of it, however, may be specially mentioned[3]:

(1) **The letter o (not ô) in closed syllables** (except before [z], and in some cases of *-ome, -one, -osse*). Thus, *poste* [pɔst], *alors* [alɔɪr], *golfe* [gɔlf], *nostalgie* [nɔstalʒi].

In the termination *-os*, where the *s* is sounded (mostly foreign words and names), the vowel is generally pronounced

[1] Except in *oïl* [ɔːj], old French for *oui*.

[2] The sound *o* before [z] is close (§ 47 (4)), with the exception of one or two proper names, as *Badajoz*, *Booz* [bɔɔːz], *Berlioz* [bɛrljɔːz].

[3] In addition to these cases, the close *o* opens somewhat in liaison (as in *pot-à-l'eau, pot-au-lait, mot-à-mot, croc-en-jambe, trop aimable*, etc.), coming really under (2).

long, as *pathos* [patɔɪs], *rhinocéros* [rinɔserɔɪs], *Argos* [argɔɪs]. In *Calvados* the *o* is close.[1]

(2) **The letter o (not ô) in open, non-final syllables,** as *modeste* [mɔdɛst], *voler* [vɔle], *ovale* [ɔval], *égoïste* [egɔist], *poème* [pɔɛim], *zoologie* [zɔɔlɔʒi], *morille* [mɔriij]. But it is close in *boa* [boa], and *oasis* [oaziɪs] and a few more.

In the prefix *co-*, the vowel is pronounced close by some people, especially before [a] or [e], as *coaguler* [koagyle], *coalition* [koalisjõ], *coexister* [koegziste].

(3) **The group au before [r],** as *taure* [tɔɪr], *Maure* [mɔɪr], *laurier* [lɔrje], *j'aurai* [ʒɔre], *Aurillac* [ɔrijak].

Also in a few other words, as *Paul*, *Paule* (generally), *Auch* [ɔʃ], *augmenter* (and derivatives), *Auxerre* [ɔsɛɪr], and sometimes in *sauf* (preposition) and *mauvais*. In the case of *aumône*, when the *ô* is pronounced open, the *au* is generally open also, owing to vocalic assimilation [ɔmɔn]; but in *aumônier*, though the *ô* may still be open, the *au* is pronounced close [omɔnje].

(4) **In the termination -um** (mostly Latin words), as *décorum* [dekɔrɔm], *album* [albɔm], *opium* [ɔpjɔm], as well as medially in some compound words (*triumviral*, *circumnavigation*, etc.).

(5) **The group oo** in *looch* [lɔk], and *alcool* [alkɔl] and derivatives.

[1] Many French speakers pronounce the *o* close in numerous other cases of *-os*; but except where the words have an ω in Greek, it is better to adopt the open sound.

EXERCISES

o	Robe, brioche, roche, ode, étoffe, dogme, propre, époque, octobre	rɔb, briɔʃ, rɔʃ, ɔd, etɔf, dɔgm, prɔpr, epɔk, ɔktɔbr
o	Soleil, violet, volatile, comique, cochon, orateur, héroïque, local	sɔlɛːj, vjɔlɛ, vɔlatil, kɔmik, kɔʃɔ̃, ɔratœːr, erɔik, lɔkal
co-	Coasser, coactif, coéternel, coéquation	koase, coaktif, koetɛrnɛl, koekwɑsjɔ̃
au	Centaure, saure, Faure, Laure, épidaure, aurore, je saurai, auréole, auricule	sɑ̃tɔːr, sɔːr, fɔːr, lɔːr, epidɔːr, ɔrɔːr, ʒə sɔre, ɔreɔl, ɔrikyl
um	Rhum, pensum, laudanum, muséum	rɔm, pɛ̃sɔm, lodanɔm, myzeɔm

Paul apporte des coqs et des cigognes.
pɔl aport de kɔk e de sigɔɲ.

Il donne quatorze pommes à notre bonne.
il dɔn katɔrz pɔm a notrə bɔn.

Cet homme adopte des dogmes orthodoxes.
sɛt ɔm adɔpt de dɔgməz ɔrtɔdɔks.

En automne l'orge est colorée comme l'or.
ɑ̃n otɔn lɔrʒ ɛ kɔlɔre kɔm lɔːr.

L'album est dans notre coffre de bord.
lalbɔm ɛ dɑ̃ nɔtrə kɔfrə də bɔːr.

CHAPTER XI

UNSTRESSED *O*

51. When unstressed, the vowel *o*, like the other vowels, is pronounced with a little less tension of the muscles. The following points should also be noted:

(1) **Derivatives generally follow the root-word or stem,** unless they become altered through some outside influence. Thus, *dossier* [dosje], *adosser, endosser* from *dosse* [dos], *grossir* [grosiir], *grosseur* from *grosse* [groɪs], *fossé* [fose] from *fosse* [foɪs],[1] *zoné* [zone] from *zone* [zoɪn], *enjôler* from *geôle, enrôler* from *rôle, Pauline* [pɔlin] from *Paul* [pɔl].

(2) Vocalic assimilation (§ 29) occurs in some words, especially where the same syllable is repeated, as *bobo* (bobo], *coco* [koko], *rococo* [rokoko], *dodo* [dodo], *gogo* [gogo], *lolo* [lolo].

(3) **There is a middle o,** intermediate between the close and the open sound. Phonetically, it is generally represented by [o]. The back of the tongue is a little lower than for close [o], but not so low as for [ɔ]; and the mouth is a little more open and the muscles slightly relaxed. It frequently takes the place of [o] or [ɔ] in unstressed syllables, and with only the two symbols it is sometimes difficult to know with which to class it. Probably it is better to class it in most cases with [ɔ]. It occurs in some derivatives from *ô*. Thus we have close [o] in the root-words *côte, rôt, pôle, diplôme,* but middle [o] in *coteau, côtelette, rôti, hôtelier, hôpital, polaire, diplomate.* It also occurs frequently in ordinary open syllables, as *poteau, prononcer, comment, noter, rosace, roséole,* etc.

52. The student should not trouble himself much over middle [*e, a, o*]. In nearly all cases they may be neglected,

[1] The *o*, however, is sometimes open in *fossette*, generally in *fossoyer, fossoyeur*, and always in *fossile*.

and their place taken by the close or open sound, whichever is the nearer, without injury to the pronunciation. If the beginner will only set himself to surmount the difficulties in the way of a correct and clear enunciation of the eight standard vowels, he may ignore the discrimination required for the middle sounds until later.

CHAPTER XII

CLOSE [u]

53. The open [u] is frequently heard ın English (as in *full*), but is not found as a rule in French except in the middle provinces. **The close sound of the vowel prevails,** being the same as that in the English words *rude, rule* (long), or *good, July* (short). Close [u] is never represented, however, in ordinary French spelling by *u*, but solely by *ou, oû*, as *jour, rouge, nous, coûter*, etc.

54. For the proper enunciation of close [u], the tongue rises towards the back still more than for [o], the tip going back almost to the middle of the mouth-floor (see diagram, § 8). There is also a greater projection and rounding of the lips, the orifice made by them being only large enough to allow the insertion of an ordinary lead pencil. The muscles of the tongue and lips are held very tense.

55. Many English-speaking students pronounce the French [u] badly, because they do not push out the lips enough (this projection being uncommon in English), and do not hold the muscles sufficiently tense but allow them to relax before the sound finishes. The French [u], it should be remembered, is a vigorous firm sound. It should not be allowed to disappear, as it tends to do in rapid, careless speech. Thus, we hear *vous avez* (vzave], *voulez-vous vous taire* [vlevuvtɛır], *tout-à-fait* [t ta fɛ], *tout à l'heure* [t ta lœır], etc. This is a negligence that should not be imitated.

56. In regard to length, [u] follows the **seven-vowel rule, *i.e.* when stressed,** it is long before [v, z, ʒ, j], or final [r], as *trouve* [truıv], *blouse* [bluız], *rouge* [ruıʒ], *mouille* [muıj], *court* [kuır]. It is also long in *tous* (the pronoun) when under stress (as in *pour tous*), and generally in *coule, roule, écroule* (see § 104 (4) (c)). In all other cases it is short, even though

circumflexed, as in *mou, joug, loup, coût, goût, moût, saoul* [su]. **When unstressed,** it is short and less tense, becoming often half-open. Thus, *bouton* [butõ], *coucou* [kuku], *couleur* [kulœɪr], *ouragan* [uragã], *oubli* [ubli], *douter* [dute], *troupeau* [trupo], *moucher* [muʃe], *goûter* [gute].

57. The word *août* is correctly pronounced [u], but the archaic pronunciation [au] is again becoming frequent in conversation, and even [ut] and [aut] are sometimes heard.

EXERCISES

Long	Louvre, louve, ouvre, couve, couse, épouse, douze, ventouse, bouge, rouille, souille, grenouille, four, amour, lourd, secours	luːvr, luːv, uːvr, kuːv, kuːz, epuːz, duːz, vãtuːz, buːʒ, ruːj, suːj, grənuːj, fuːr, amuːr, luːr, səkuːr
Short	Vous, joue, choux, soûl, caillou goutte, bouc, poule, mouche, lourde, courbe, courte, fourche, journée, boucher, boucler, goûter	vu, ʒu, ʃu, su, kaju, gut, buk, pul, muʃ, lurd, kurb, kurt, furʃ, ʒurne, buʃe, bukle, gute
Il laboure pour nous tous les jours. Les poules courent sur la route. Le bouc broute sous la voûte. Voulez-vous souper sur la mousse ? La blouse de son épouse est rouge.		il labuːr pur nu tu le ʒuːr. le pul kuːr syr la rut. lə buk brut su la vut. vule vu supe syr la mus ? la bluːz də sõn epuːz ɛ ruːʒ.

CHAPTER XIII

THE MIXED VOWELS

58. We have now described the eight fundamental vowel sounds, and proceed to the three **mixed** ones [y, ø, œ]. They are so called because, although they make a simple impression on the ear, they are formed by the union of two of the fundamental sounds. The lips take the opening required for the one, while the interior of the mouth assumes the shape belonging to the other, the result being a mixed sound not found in English. Thus, referring to the triangle in § 10, it is evident that we may put the lips in the rounded position required for [u] (as in English *rude*), as if we were actually going to sound this vowel, and *while keeping them rounded* sound the vowel [i] (as in English *machine*), *i.e.* move the tongue forward to the position required for the corresponding front vowel. We thus get the **mixed** sound [y], as in the French *sur, lune, tu,* etc. Similarly, we have a sound [ø], made up of the lip position of [o] and the tongue position of [e], as in *deux, feu,* etc. The third mixed vowel [œ] is formed from the lip position of [ɔ] and the tongue position of [ɛ], as in *leur, neuf, sœur,* etc. The triangle may thus be more fully arranged as follows, the brackets round a vowel denoting rounding and pushing out of the lips :

The Vowel [y]

59. This vowel, as above stated, is produced simply by rounding the lips as for [u], *i.e.* rounding them tightly as for whistling, and then sounding [i]. The vowel sound in the Scotch *guid* is somewhat similar, but is open, whereas the French sound is close and tense. The sound is so frequent that complete mastery over it is required, if one is to produce it easily and quickly. It should be practised thoroughly, until the muscles of the mouth are accustomed to the combination. Constant and careful repetition of the three sounds [i, u, y], backwards and forwards, will considerably help. Care should be taken (1) that the lips are sufficiently projected and rounded, and (2) that the movements of the lips and those of the tongue are made *simultaneously* and not in succession.

60. Some difficulty may be experienced at first in producing the sound clearly after [r], [s], or [t] (as in *rue, su, tu*), but persistent practice will succeed. In the case of [t], the difficulty with beginners is largely due to their forming the consonant in the English instead of the French way. For the English *t* the tongue tip strikes the hard palate *a little behind* the upper teeth, but for the French *t* it must strike it *immediately* behind (§ 149). Practice should be made with such words as *étuve, astuce, turc, tube, tuf, étude, laitue, tu,*[1] etc.

61. When stressed, the vowel [y], like the two from which it is formed, is long before [v, z, ʒ], or final [r], and generally also in the termination *-us* (mostly in classical words) where [s] is sounded. Thus, *cuve* [kyıv], *ruse* [ryız], *juge* [ʒyıʒ], *voiture* [vwatyır], *Vénus* [venyıs], *omnibus* [ɔmnibyıs]. In all other cases, whether stressed or unstressed, it is short, even though circumflexed, as *vu* [vy], *juste* [ʒyst], *flûte* [flyt], *bûche* [byʃ]. When unstressed, it is uttered with less tension, becoming frequently half-open, as *buvard* [byvaır], *musique* [myzik], *murmurer* [myrmyre].

62. The sound is generally represented in ordinary spelling by *u*. There are some cases denoted by *ü*, as *Esaü* [ezay], *Danaüs* [danayıs], and a few by *uë* (after *g* only), as *ciguë*

[1] In common speech, the pronoun *tu* sometimes loses its vowel, as *T'as pas compris? Que t'es bête!*

[sigy], *aiguë* [egy].[1] The symbol *eu* also takes the sound [y] in *gageure* [gaʒyɪr],[2] *vergeure* [vɛrʒyɪr], *mangeure* [mãʒyɪr], and in the past participle, past definite, and imperfect subjunctive of *avoir*, as *eu* [y], *j'eus* [ʒy], *tu eus* [ty y], *il eut* [il y], *nous eûmes* [nuz ym], *vous eûtes* [vuz yt], *ils eurent* [ilz yɪr], etc.

In *chut* the *u* is silent (ʃɪt), unless necessary for rhyme, or unless to designate the interjection, as: *On entendit plusieurs chut* [ʃyt].

[1] The diæresis over the *e* is merely to signify that the *u* is sounded.
[2] Under the influence of orthography, the pronunciation [gaʒœːr] is becoming frequent.

EXERCISES

Long	Vésuve, refuse, déluge, azur, étuve, accuse, refuge, mûr	vezyːv, rəfyːz, delyːʒ, azyːr, etyːv, akyːz, rəfyːʒ, myːr
Short	Chute, culte, nul, luxe, usurpe, brume, urne, absurde, cruche, brûle, affût, crû, tû, dû	ʃyt, kylt, nyl, lyks, yzyrp, brym, yrn, absyrd, kryʃ, bryl, affy, kry, ty, dy
ru su tu	Russe, rude, truffe, ruche Suc, massue, reçu, supposer Tulipe, sculpture, tulle, tumulte	rys, ryd, tryf, ryʃ syk, masy, rəsy, sypoze tylip, skyltyːr, tyl, tymylt
-us	Crésus, Bacchus, Festus, Taurus, crocus, hiatus, lotus, prospectus	krezyːs, bakyːs, fɛstyːs, tɔryːs, krɔkyːs, jatyːs, lɔtyːs, prɔspɛktyːs
eu	Que j'eusse, qu'il eût, qu'ils eussent	kə ʒys, kil y, kilz ys
Jules eut une culbute sur la tribune.		ʒyl y yn kylbyt syr la tribyn.
J'ai vu plus d'une bûche dans la cuve.		ʒe vy ply dyn byʃ dã la kyːv.
Le curé aperçut la perruque du juge.		lə kyre apɛrsy la pɛryk dy ʒyːʒ.
Le duc ne fume plus dans sa voiture.		lə dyk nə fym ply dã sa vwatyːr.
Il eut les muscles durs et tordus.		il y le mysklə dyːr e tɔrdy.

CHAPTER XIV

THE VOWEL [ø] (CLOSE *eu*)

63. This sound is even more difficult to a beginner than [y]. It is sometimes stated in grammars to be like *u* in the English word *fur*, but this is a false analogy, only leading to confusion. There is no corresponding sound in either English or Scotch. The sound is formed by **combining the rounded lip position of close [o] with the tongue position of close [e]**, *i.e.* pronounce [o] (as in English *tone*), taking care to project and round the lips, and then, *without altering the position of them*, sound [e] (as in English *case*). The result will be a peculiar resonance coming from just inside the lips, and forming a perfect French [ø]. The usual fault in the case of English-speaking students is that they fail to advance and round the lips sufficiently, and they thus sound a kind of close [e]. The only remedy is practice. Exercises with [e, o, ø] in succession, backwards and forwards, should be diligently employed until the sound is under perfect control.

64. This sound is short only when final in pronunciation, thus following the rule of the naturally long vowels [ɑ, o, ø], referred to under [ɑ] (§ 40). It is represented in ordinary spelling by *eu, eû, eue, œu*. It occurs as follows, and may thus be distinguished from the open sound (as in *heure, sœur*, etc.) described in next chapter:

(1) **When eu is final in pronunciation,** as *jeu* [ʒø], *deux* [dø], *bleus* [blø], *nœud* [nø], *monsieur* [məsjø]; and in derivatives from such words, as *deuxième* [døzjɛm], *bleuâtre* [bløɑitr], *lieutenant* [ljøtnɑ̃].

The only exceptions are certain forms of *avoir*, which are pronounced [y] (§ 62).

(2) **In the terminations -euse, -eute, -eutre, and derivatives,** as *creuse* [krøiz], *creuser* [krøze], *Meuse* [møiz],

émeute [emøɪt], *émeuter* [emøte], *neutre* [nøɪtr], *neutralité* [nøtralite]. Also in Greek names in *-eus*, as *Zeus* [zøɪs], *Orpheus* [ɔrføɪs].

(3) **In a few isolated words (including their derivatives)**, such as *jeûne, jeudi, meule, meunier, pentateuque* (learned), *pseudonyme, neume.*[1]

Déjeûner, however, is frequently pronounced open [deʒœne], and even [deʒəne] and [deʒne] are popular. In the case of *meule*, most teachers recommend [ø] when the word means 'haystack,' but [œ] where it means 'millstone,' as a distinction of some kind exists in most French dialects.

(4) **The prefix eu-**, as *eucalyptus* [økaliptyɪs], *Eulalie* [ølali]. Exceptions are *Europe*, and sometimes *Eugène, Eugénie*, in which it is open, though it tends to be close in the last.

[1] There are also a few other words of a learned nature, such as *feudiste, deutéronome, ichneumon, teuton*, and derivatives, together with some proper names (*Beuchot, Ceuta, Deucalion, Neuilly*, etc.), and words in *-eulique, -eumatique*.

EXERCISES

Final	Feu, feutier, lieu, lieutenant, queue, queuter, pneu, pneumatique, gueux, gueuserie, Dieu, œufs, bœufs	fø, føtje, ljø, ljøtnɑ̃, kø, køte, pnø, pnømatik, gø, gøzri, djø, ø, bø
-euse	Creuse, creuser, chartreuse, berceuse	krø:z, krøze, ʃartrø:z, bɛrsø:z
-eute	Meute, ameuter, ameutement, émeutier	mø:t, amøte, amøtmɑ̃, emøtje
-eutre	Feutre, calfeutrer, feutrage, pleutre	fø:tr, kalføtre, føtra:ʒ, plø:tr
Isolated	Ameulonner, emmeuler, meunerie	amølɔne, ɑ̃møle, mønri
eu-	Euphonie, eulogie, Euclide, Euphrate	øfɔni, ølɔʒi, øklid, øfrat
Adieu, monsieur ! Dieu le veut.		adjø, məsjø ! djø lə vø.
Ces yeux-ci sont plus bleus que ceux-là.		sez jøsi sɔ̃ ply blø kə søla.
Je veux deux œufs pour ces gueux.		ʒə vø døz ø pur se gø.
Ceux qui s'ameutent sont fâcheux.		sø ki samø:t sɔ̃ faʃø.
Le meunier veut jeûner jeudi.		lə mønje vø ʒøne ʒødi

CHAPTER XV

THE VOWEL [œ] (OPEN *eu*)

65. To produce this sound one must advance and round the lips as for open *o* [ɔ], and *while keeping them in this position* sound [ɛ], *i.e.* dispose the tongue for the corresponding front vowel. The result is the mixed vowel [œ], as found in such words as *heure, peur, sœur,* etc. Care must be taken not to round the lips as much as for close [o]. A very slight rounding will do, with the mouth fairly wide open ; and the muscles should not be held so tense, as both [ɔ] and [ɛ] are somewhat relaxed sounds and require no great effort either alone or mixed. By attention to this, there will be no confusion between this sound and the previous one [ø], which has the lips more rounded and the muscles tense. Beginners who are unable to make any distinction should practise words containing both sounds, such as masculines in *-eur* (which have [œ]), and their feminines in *-euse* (which have [ø]). Thus, *acheteur, acheteuse ; danseur, danseuse ; menteur, menteuse ; causeur, causeuse.*

66. This sound is represented in ordinary spelling by *eu, œu, ue, œ.* For length, it comes under the **seven-vowel rule,** i.e. **when stressed,** it is long before [v, j], or final [r], and short in other cases, as *fleuve* [flœɪv], *feuille* [fœɪj], *peur* [pœɪr], *peuple* [pœpl]. **When unstressed,** it is always short and uttered with somewhat less tension, as *jeunesse* [ʒœnɛs], *fleurdelisé* [flœrdəlize].

67. It is never found in **open** final syllables (these being sounded [ø]), but only in **closed** ones ; but in non-final syllables, there are several open cases. There need be no difficulty, however, in knowing when the sound occurs. If the four classes of [ø], mentioned in the previous chapter, be remembered, it will be understood that in all other cases

the symbols *eu*, *œu* represent [œ], and that *ue*,[1] *œ* always do so. Thus we have [œ] in such words as the following: *peuvent, jeune, seul, veulent, neuf, meuble, veuvage, écueil, bouvreuil, feuille, treuil,* etc.

68. It should be noted that, while we have [œ] in *œuf* and *bœuf* [œf, bœf], we have [ø] in the plurals *œufs* [ø], *bœufs* [bø], as the *f* is sounded only in the singular. Vocalic assimilation (§ 29) also tends in two or three cases to change [œ] into [ø]. Thus we have *beugle* [bœgl], *beuglement* [bœgləmɑ̃], but *beugler* [bøgle]; *abreuve* [abrœɪv], *abreuvoir* [abrœvwaɪr], but *abreuver* [abrøve]. On the other hand, *peu* opens a little in *à peu près*.

[1] *Ue* occurs in words in *-cueil, -gueil*, where this older form of writing [œ] has been retained to preserve the hard sound of *c* and *g*.

EXERCISES

eu	Neuve, veuve, épreuve, couleuvre, deuil, veuille, fauteuil, seuil, fleur, ardeur, hauteur, ailleurs	nœːv, vœːv, eprœːv, kulœːvr, dœːj, vœːj, fotœːj, sœːj, flœːr, ardœːr, otœːr, ajœːr
	Heurter, meurtrier, pleurant, Europe, heureux, peuplade, veuillez, Fleury	œrte, mœrtrie, plœrɑ̃, œrɔp, œrø, pœplad, vœje, flœri
œu	Cœur, sœur, œuvre, œuvrer	kœːr, sœːr, œːvr, œvre
ue	Orgueil, orgueilleux, cueille, cueillir, cercueil, accueil, accueillir, longueil	ɔrgœːj, ɔrgœjø, kœːj, kœjiːr, sɛrkœːj, akœːj, akœjiːr, lɔ̃gœːj
œ	œil, œillade, œillet, œillère	œːj, œjad, œjɛ, œjɛːr

Leurs jeunes sœurs m'ont accueilli.	lœr jœn sœːr mɔ̃t akœji.
Les veuves veulent demeurer jeunes.	le vœːv vœl dəmœre ʒœn.
L'ardeur de leurs cœurs les rend heureux.	lardœːr də lœr kœːr le rɑ̃ œrø.
Leur honneur seul est leur œuvre.	lœr ɔnœːr sœl ɛ lœr œːvr.
Les aveugles ne peuvent cueillir de fleurs.	lez avœglə nə pœːv kœjiːr də flœːr.

CHAPTER XVI

E MUTE or *'E CADUC'*

69. This is the indeterminate vowel occurring in such words as *le, me, te, se, que,* etc., and represented phonetically by [ə]. It is somewhat similar in sound to the *e* in the English words *over, taken,* and to the letter *a* in *about, again, sofa.* For the French sound, however, the lips must be **a little rounded and projected.** It is thus a mixed sound, like [y, ø, œ], and its correct place is on the triangle somewhere near [œ]. Some phoneticians place it between [ø] and [œ], thus regarding it as a mixture of middle [*e*] and middle [*o*], while others place it a little below [œ], regarding it as [œ] relaxed [œ̀]. We have placed it in the latter position (see § 58), but would draw attention to the main essential for its correct enunciation, viz. a slight lip-rounding. The sound is so common in French that it must be thoroughly mastered from the outset. The sound of *e* in *over* should be taken and practised with lips as described.

This indeterminate sound is simply the decayed form of earlier distinct vowel-sounds, which became gradually neglected and were 'skipped over' because they were unstressed. In numerous cases, it remains in the language as a **mere graphic survival, no longer pronounced**: (1) In the verbal terminations *-aient, -oient, -ient,* etc. (2) In those of futures and conditionals (*-erai, -erais*) after a vowel, as *jouerai, plierais.* (3) In nouns in *-erie* after a vowel, as *flouerie, féerie.* (4) In the ending *-guë,* where the diæresis merely indicates that the *u* is sounded, as *aiguë, ciguë.* (5) In such words as *Caen, Madame de Staël, Saint-Saëns* [kɑ̃, stɑl, sɛ̃sɑ̃ıs]. (6) In all cases when it is final and preceded by a vowel or [j] (*-aie, -aye, -ée, -ie,* etc). In such cases as these last, it is pronounced in singing (see § 191).

70. Apart from such cases as those just mentioned, it is generally sounded **(always short)**, though it has a habit of becoming almost silent or disappearing altogether, which has led French phoneticians to call it '*e caduc*' ('deciduous *e*'). The cases of this silence or disappearance (Elision) are considered in Chapter XXXI. **When sounded, it should be distinctly heard,** and when stressed in any way (under tonic accent or emphasis) it becomes [œ], as *prends-le* [prɑ̃lœ], *fais-le entrer* [fɛlœ ɑ̃tre], *oui,* je *viendrai* [wi, ʒœ vjɛ̃dre].[1]

In ordinary spelling it occurs generally as **simple e in open unstressed syllables,** as *relais* [rəlɛ], *petit* [pəti], *reste* [rɛstə], *armes* [armə], *le maître* [lə mɛɪtr], *de Paris* [də pari]. The following cases, where it occurs under some other form, should be noted:

(1) *Monsieur* is sometimes pronounced with a slack or somewhat indistinct [ɔ] [mə̀sjø], but the form [məsjø], or even [msjø] is more frequently heard.

(2) *Peut-être,* though sometimes [pøtɛɪtr] or [pœtɛɪtr], is generally [pətɛɪtr].

(3) *Soucoupe* is often [səkup] in common speech.

(4) *The group ai* is sounded [ə] in *faisable* [fəzabl], *faiseur* [fəzœɪr], and in the different forms of *faire* in which *ai* is unstressed and followed by *s,* as *faisant* [fəzɑ̃], *faisais* [fəzɛ], *faisons* [fəzɔ̃]. The same is the case with the compounds *bienfaisant, bienfaisance, malfaisant, malfaisance.* Under the influence of orthography, however, the sound [ɛ] is becoming frequent in some of these forms, as [fɛzɑ̃], [fɛzɛ].

(5) *The prefixes des-, -res-* are pronounced [də], [rə] in those cases where they represent *de-, re-* (not *dé, ré*) before *s,* as *dessous* [dəsu], *dessus* [dəsy], *ressaisir* [rəsɛzɪɪr], *ressortir* [rəsɔrtɪɪr], *ressentir* [rəsɑ̃tɪɪr].[2] *Cresson* is also [krəsɔ̃].

The student should guard against the tendency to turn *e* mute into close [e] when in an initial syllable. This is an

[1] In the seventeenth century the vowel of *le,* even when stressed, was frequently elided before another vowel, as in Molière's line:

Mais, mon petit Monsieur, prenez-l(e) un peu moins haut.

This licence was followed by Victor Hugo and others in later times. Victor Hugo has even elided *e* before a full stop in a line in *Cromwell:*

Chassons-l(e). Arrière, tous l

[2] See footnote 2, page 36.

old tendency, which has already affected a large number of words. For example, *crécelle, prévôt, pépie, séjour, béni, désert, péter, pétiller,* etc., were originally pronounced with mute *e*. *Désir* used to be *desir* [dəsiːr] with some writers and the Comédie Française, but the Academy substituted the close [e] in 1762. Similarly, *rébellion* has taken the accent, in spite of *e* mute in *rebelle* and *se rebeller* ; *rétable* tends to take the place of *retable*, through a false analogy no doubt with *rétablir* ; and *céler* is taking the place to some extent of *celer*, under the influence of *recéler*. Care should, however, be taken to preserve the mute *e* in cases where it remains, such as *refuge* (in spite of *réfugier*), *religion* (in spite of *irréligion*), etc. The difference of meaning between such words as *répartir* and *repartir*, *récréer* and *recréer*, *réformer* and *reformer*, etc., should also be remembered.

EXERCISES

	Brebis, crevette, frelon, premier, département, gouvernement, porteplume	brəbi, krəvɛt, frəlɔ̃, prəmje, departəmã, guvɛrnəmã, pɔrtəplym
	Je faisais, tu faisais, il faisait, nous faisions, vous faisiez, ils faisaient	ʒə fəzɛ, ty fəzɛ, il fəzɛ, nu fəzjɔ̃, vu fəzje, il fəzɛ
res-	Ressaut, ressauter, ressemblance, resserrer, ressource, ressouvenir	rəso, rəsote, rəsɑ̃blɑ̃ːs, rəsɛre, rəsurs, rəsuvniːr

Peut-être monsieur veut-il une soucoupe. — pətɛːtr məsjø vøtil yn səkup.

Je pars demain, le temps reste beau. — ʒə paːr dəmɛ̃, lə tã rɛstə bo.

La cour de justice rentrera mercredi. — lə kuːr də ʒystis rãtrəra mɛrkrədi.

Il faisait quelquefois des porte-plumes. — il fəzɛ kɛlkəfwa de pɔrtəplym.

Ventrebleu ! Charles ressemble à un gredin ! — vãtrəblø ! ʃarlə rəsɑ̃ːbl a œ̃ grədɛ̃ !

CHAPTER XVII

THE SEMI-CONSONANTS

71. We have already pointed out (§ 7) that there are three sounds, represented phonetically by [w, j, ɥ], which are not merely vowels but consonants also, inasmuch as they are partly produced by a distinct friction of the breath. They are therefore called **semi-consonants.** They are really the vowels [u, i, y] (at the top of the triangle), produced with still narrower opening of the lips, and with tongue raised still higher towards the palate. Referring to the diagrams in § 8, it will be observed that for the vowels [u, i, y], the lip-opening is very small and the passage between the tongue and palate is quite narrow. Now, if one of them is produced *immediately before another vowel* (as in *oui, pied, nuit*) so as to make **one syllable** of both vowels, an extra tenseness is required which narrows the passages still more. The lip-opening becomes smaller than for any pure vowel, and the tongue rises so high as almost to touch the roof. The result is audible *friction,* and the sound is really a semi-consonant. The vowel [u] becomes the semi-consonant [w] (pronounced like *w* in English *win*) ; the vowel [i] becomes [j] (pronounced like *y* in English *yes*) ; and the vowel [y] becomes [ɥ], a sound not found in English but explained below. Thus we have *oui* [wi], *moi* [mwa], *vienne* [vjɛn], *Dieu* [djø], *suis* [sɥi], *muet* [mɥɛ]. It is evident that these semi-consonants may be placed at the extreme top of the vowel-triangle (§ 102).

The Semi-Consonant [w]

72. As already stated, this is the same sound as the English *w* (in *win, with, weak,* etc.). All one has to do for its clear enunciation is to dispose the lips and tongue exactly as for [u] (as in French *sou*), but to pass immediately to the

pronunciation of the second vowel. It occurs as follows in ordinary spelling:

(1) **Where ou is followed by a vowel,**[1] as *ouest* [wɛst], *ouate* [wat], *couenne* [kwan]. The semi-consonantal sound is also found in rapid speech in cases where one word ends in [u] and the next word begins with a vowel. Thus, *où est-il*, in ordinary slow speech is [uɛtil], but uttered quickly it becomes [wɛtil].

(2) **In the groups oi, oî, oy, oie,** pronounced [wa], [wɑ] (§ 38, 41), as *oiseau* [wazo], *croître* [krwɑɪtr], *noyer* [nwaje], *joie* [ʒwɑ].

(3) **In the groups oe, oê,** as *moelle* [mwal], *moellon* [mwalɔ̃], *poêle* [pwɑɪl]. See § 38 (7).

(4) **In the nasal -oin,** as *loin* [lwɛ̃], *moins* [mwɛ̃], *poing* [pwɛ̃].

(5) **As w or wh in words of English origin,** as *tramway* [tramwe], *whist* [wist], *whig* [wig]; also in *wallon* [walɔ̃].

[1] Where *ou* follows a group formed of a consonant+*r* or *l*, it remains a full vowel, as: *s'ébrouer*, *écrouelles*, *prouesse*, *floueur*, *clouage*, etc. The same is the case in such words as *boueux* [buø], *noueux* [nuø], where a full vowel seems preferable. To these must be added such verbal forms as *jouions* [ʒujɔ̃], *jouiez* [ʒuje], etc.

EXERCISES

ou	Ouailles, ouaige, ouais, ouïr, ouïe, douane, fouace, douairière, enfouir, souhait, jouer, dénouer	wɑːj, wɛːʒ, wɛ, wiːr, wi, dwan, fwas, dwɛrjɛːr, ɑ̃fwiːr, swɛ, ʒwe, denwe
oi	Oisif, boîte, voile, foyer, soie	wazif, bwaːt, vwal, fwaje, swɑ
oin	Coin, point, soin, groin, pointe	kwɛ̃, pwɛ̃, swɛ̃, grwɛ̃, pwɛ̃ːt
w	Sandwich, railway, warrant	sɑ̃dwitʃ, rɛlwe, warɑ̃
Je vois le roitelet dans le wigwam.		ʒə vwa lə rwatlɛ dɑ̃ lə wigwam.
Antoine s'assoit sur la ouate.		ɑ̃twan saswa syr la wat.
Voici des oiseaux noirs pour toi.		vwasi dez wazo nwaːr pur twa.
J'aperçois trois voiles à l'ouest.		ʒapɛrswa trwɑ vwal a l wɛst.
Dubois fait-il la moisson ce mois ?		dybwa fɛt il la mwasɔ̃ sə mwɑ ?

CHAPTER XVIII

THE SEMI-CONSONANT [j]

73. This sound, generally named 'yod' by phoneticians, is simply the English *y* in such words as *yet, yes, lawyer,* etc. For its proper enunciation, the tongue rises so high in the front that the breath cannot pass without friction. It is this friction, added to the vocal effort, that constitutes the sound. It is always found in ordinary spelling as *i, ï,* or *y,* and may occur initially, medially, or finally.

74. (1) **When occurring initially,** the pronunciation of *i* or *y* is generally [j], as in *ionique, iota, iule,* etc. In a few words, however, it hesitates between [i] and [j], and there is consequent indecision in the number of syllables. Thus, *hiatus* is generally pronounced with [i], and consists of three syllables [i-a-tyɪs], but often it takes [j] and has only two [ja-tyɪs]. The same may be said of *hyène, yeuse,* and one or two other words. Even such a common word as *hier* is not always sounded with [j]. Thus, one hears often *la soirée d'hier* [la sware di-ɛir], with two syllables, and *avant-hier* [avɑ̃tiɛir] with four, and this, indeed, has been regarded as the proper pronunciation of *hier* since the sixteenth century. The prefix *hier-,* however, takes [j], as *hiérarchie* [jerarʃi], *hiéroglyphe* [jerɔglif].

75. (2) **When medial:** In old French the letter *i* after an *r* or *l* was a semi-consonant [j] or a vowel [i] according to the etymology of the word. Thus, *un sanglier, un ouvrier,* were pronounced with [j], but *marier, vous liez,* with [i]. To-day etymology is no longer a ruling factor, and the French use **[j] when there is a vowel before r or l, and [i] when there is a consonant.** Thus, they say with [j], *marier* [marje], *vous liez* [vu lje], *nous voulions* [nu vuljõ], *la liaison* [la ljɛzõ]; but with *i, sanglier* [sɑ̃glie], *ouvrier* [uvrie], *vous pliez* [vu plie], *nous râclions* [nu rɑklio̯], *une mauvaise liaison* [liɛzõ].

In verse, which is regulated in French principally by the number of syllables, this rule is not always adhered to. Prose, *e.g.* makes no difference between *nous passions* and *les passions*, while verse puts [j] in the first [pɑsjõ], and [i] in the second [pɑsiõ]. Similarly, prose puts [j] in such words as *lion, ambition, émotion, épié, odieux* [ljõ, ãbisjõ, emosjõ, epje, odjø], while verse puts [i] in them and thus lengthens the number of syllables ([liõ], etc.). For such variations from prose rules, reference should be made to treatises on versification.

76. The combination *-ill* is common both in the body of a word and at the end. When following a vowel, it is simply pronounced [j], as *travailler* [travaje], *taillis* [tɑji], *bâillon* [bɑjõ], *paille* [pɑıj], *feuille* [fœıj] ;[1] but when following a consonant it takes the sound [ij], as *pillage* [pijaıʒ], *brillant* [brijã], *bille* [biıj]. In the latter case there are some exceptions, in which *ll* is pronounced [l] (see § 114).

77. The letter *y* between two vowels becomes *i-i*. The first *i* combines with the preceding vowel, and the second is pronounced [j]. Thus, *rayon* becomes *rai-ion, i.e.* [rɛjõ] ; *royaume* becomes *roi-iaume* [rwɑjoım] ; and *soyons* becomes *soi-ions* [swajõ].

On the same principle [j] tends to introduce itself between *i* and another vowel, as *prier* [pri-je], *nous prions* [prijõ], *prieur* [prijœır], *triage* [trijaıʒ], *crions* [krijõ], etc.

78. When final: The termination *-il* after a vowel is pronounced [j], as *travail* [travaıj], *pareil* [parɛıj], *deuil* [dœıj]. The letter *l* in *linceul* takes the same sound as a rule [lẽsœıj]. In such words, instead of final [j], some people utter something like [i], short and rapid, or even nothing at all. Thus, *soleil* becomes [sɔlɛıi] or [sɔlɛı] instead of [sɔlɛıj]. Others, again, sound [jə], adding an *e* mute to the 'yod' and thus putting another syllable to the word, which is the other extreme. These are mistakes and care should be taken to sound the [j] correctly, without either neglecting it or exaggerating it.

79. The pronoun *y*, or *i* at the end of **small unstressed**

[1] In those cases where *-ill* is followed by *i* and another vowel, the two 'yods' unite into one, as *bailliage* [bajaːʒ], *joaillier* [ʒwaje], *médaillier* [medaje].

words such as *qui, si,* frequently becomes [j] in rapid speech before another vowel, as *ça y est* [sajɛ], *l'homme qui est là* [kjɛla], *si on veut* [sjɔ̃vø]. But whenever the *y* or *i* becomes stressed, it retains its pure sound, as qui *est là* [kiɛla] ?

EXERCISES

Init.	Ionique, iota, hyacinthe, yeux, yacht, yole, Yolande	jɔnik, jota, jasɛ̃:t, jø, jak, jɔl, jɔlɑ̃:d
Med.	Encrier, tablier, prendriez, crier, prière, triage, oublier, étrier	ɑ̃krie, tablie, prɑ̃drie, krie, prie:r, tria:ʒ, ublie, etrie
	Soulier, sciure, liane, petiot, piano, pion, comptiez, moitié, bien, fier	sulje, sjy:r, ljan, pətjo, pjano, pjɔ̃, kɔ̃tje, mwatje, bjɛ̃, fjɛ:r
	Mouiller, veiller, cuiller, veuillez, piller, billet, sillon, griller	muje, vɛje, kɥije:r, vœje, pije, bije, sijɔ̃, grije
	Balayer, effrayer, noyer, noyons	balɛje, efrɛje, nwaje, nwajɔ̃
Fin.	Bail, corail, émail, réveil, vieil, conseil, accueil, orgueil, cerfeuil	ba:j, kɔra:j, ema:j, revɛ:j, vjɛ:j, kɔ̃sɛ:j, akœ:j, ɔrgœ:j, sɛrfœ:j

Assieds-toi près des hyacinthes.	asjetwa prɛ de jasɛ̃:t.
Julien et sa famille sont idiots.	ʒyljɛ̃ e sa fami:j sɔ̃t idjo.
Le chien qui aboyait est à Pierre.	lə ʃjɛ̃ ki abwajɛ ɛt a pjɛ:r.
Tiens bien tous ces diamants.	tjɛ̃ bjɛ̃ tu se djamɑ̃.
J'ai payé la viande hier.	ʒe pɛje la vjɑ̃:d jɛ:r.

CHAPTER XIX

THE SEMI-CONSONANT [ɥ]

80. This is the sound [y] when it comes before another vowel (it generally comes before *i*). The lips and tongue are disposed exactly as for [y], but the vocal apparatus passes **immediately and smartly** to the vowel which follows, as *suis* [sɥi], *nuage* [nɥaɪʒ], *muet* [mɥɛ]. The beginner finds some difficulty in producing this sound, being apt to dwell too much upon the [y], thus making two syllables, instead of combining them as **one.** Let him try to articulate the [y] rapidly, shortening it as it were, and concentrating his thought on the next vowel from the beginning. In this way he will, with persistent practice, insure a good pronunciation of [ɥ], with both vowels linked into one syllable. The sound is specially difficult after *r*, and constant repetition is needed, as in *ruisseau* [rɥiso], *bruit* [brɥi], *fruit* [frɥi].[1]

Referring to the triangle in § 102, it will be seen that [ɥ] is really the mixed sound between [j] and [w], *i.e.* it is [j] pronounced with lips rounded and projected as for [w]. This idea may help the beginner towards its correct enunciation in some words at least, where [ɥ] can be so pronounced without much difficulty, e.g. *puis, nuit, suite, suivre, fuir,* etc.

The main fault with English speakers is to pronounce [ɥ] carelessly as [w]. *Lui* becomes [lwi], identical with *Louis,* thus confusing two distinct French sounds. The fault is very common, and is due to making the first sound [u], instead of [y] or rounded [j].

81. In cases where the letter *y* comes between the two sounds (as in *appuyer*), it divides as usual (§ 77) into *i-i,*

[1] In many cases where the *u* is preceded by two or more different consonants, it remains a distinct vowel, as *obstruer* [ɔpstrye], *concluant* [kɔ̃klyɑ̃], *fluide* [flyid], *druide* [dryid], etc. But it has become a semi-consonant in *bruit, fruit, autrui, pluie, truie, truite, détruire, instruire, construire,* and a few other cases. In *duo* it is a full vowel [dyo].

as *appui-ier*, which is thus pronounced [apɥije]. Other examples are: *essuyer* [esɥije], *fuyard* [fɥijaʀ], *tuyau* [tɥijo]. Some French people, however, are content with one *i* in some words of this kind, especially where the sound follows [r]. Thus, *bruyamment* becomes simply *bru-iamment, i.e.* [bryjamɑ̃], so that instead of the difficult group [ɥij] we have merely [yj]. The same remark applies to *bruyant* [bryjɑ̃], *bruyère* [bryjɛʀ], *gruyère* [gryjɛʀ], etc. Even *tuyau, tuyère* are frequently [tyjo], [tyjɛʀ].

82. The combinations *gu-* and *qu-*, which are pronounced [gɥ] and [kɥ] in some cases, are referred to under the consonants (§§ 157, 161).

EXERCISES

ui	Buis, puits, puissant, tuile, muid, nuire, bruire, juin, aujourd'hui	bɥi, pɥi, pɥisɑ̃, tɥil, mɥi, nɥiːʀ, bʀɥiːʀ, ʒɥɛ̃,[1] oʒurdɥi
hui	Huître, huile, huit, huissier	ɥitr, ɥil, ɥi, ɥisje
	Nuée, remuer, situé, Suède, persuader	nɥe, rəmɥe, sitɥe, sɥɛd, pɛrsɥade
ru	Ruer, druide, ruisselant, truite	rɥe, drɥid, rɥislɑ̃, trɥit
uye	Ennuyer, écuyer, gruyer, Gruyère	ɑ̃nɥije, ekɥije, gryje, gryjɛːʀ

Les ennuyés fuient le bruit.	lez ɑ̃nɥije fɥi lə bʀɥi.
Il cuit la truite aujourd'hui.	il kɥi la trɥit oʒurdɥi.
Ils ne conduisent pas des truies.	il nə kɔ̃dɥiz pɑ de trɥi.
Je suis aiguilleur depuis juin.	ʒə sɥi egɥijœːʀ dəpɥi ʒɥɛ̃.
Le bruit du ruisseau m'ennuie.	lə bʀɥi dy rɥiso mɑ̃nɥi.

[1] The pronunciation [ʒwɛ̃] is frequently heard in Paris.

CHAPTER XX

THE NASAL VOWELS

83. Nasal (or nasalized) vowels are produced, as explained below, by **lowering the soft palate, and thus allowing part of the sound to escape through the nose.** In this way the resonance of the nose is added to that of the mouth. English has no such vowels, but in French the four vowels [ɑ, ɔ, œ, ɛ] occur nasalized, being represented phonetically as [ɑ̃, ɔ̃, œ̃, ɛ̃].

84. In ordinary spelling they appear as vowels with *n* or *m* attached, but care must be taken not to sound the *n* or *m*, except where liaison is allowable. Thus, *tante* is [tɑ̃ɪt], not [tɑɪnt]. Similarly, we have *oncle* [ɔ̃ɪkl], *jardin* [ʒardɛ̃], *humble* [œ̃ɪbl], *un bon vin blanc* [œ̃ bɔ̃ vɛ̃ blɑ̃]. The pronunciation is exactly the same whether the next letter is *n* or *m*; the words *non* and *nom*, for example, are pronounced **absolutely alike.**

85. In regard to length, they are **only short when final in pronunciation,** as *gant* [gɑ̃]. In all other cases they are either long or half-long, being **long** when under stress, as *réponse* [repɔ̃ɪs], and **half-long** when unstressed, as *embaumer* [ɑ̃ˈbome]. For most practical purposes, however, 'half-long' may be regarded as short.

86. It should be noted that there is no nasal sound in the following cases:

(1) **If m or n is followed by a vowel** (in the same word),[1] as *amour* [amuɪr], *animer* [anime], *colline* [kɔlin]. Masculine adjectives ending with a nasal sound thus lose it in the feminine, which takes a different sound. For example, *un* [œ̃], *une* [yn]; *gamin* [gamɛ̃], *gamine* [gamin];

[1] The reason for this is that, owing to the division of syllables, the *m* or *n* goes with the following vowel.

plein [plɛ̃], *pleine* [plɛɪn]; *Parisien* [parizjɛ̃], *Parisienne* [parizjɛn]. Other examples:

Followed by a vowel: Ami, image, homogène, synonyme, brume, promener, plume, Nanine.

Feminines: Voisin, voisine; fin, fine; brun, brune; sain, saine; prochain, prochaine; Italien, Italienne; ancien, ancienne; doyen, doyenne.

(2) **If there are two m's or two n's together** (in the same word), as *gemmation* [ʒɛmɑsjɔ̃], *année* [ane], *étrenne* [etrɛn], *homme* [ɔm], *dilemme* [dilɛm]. Other examples:

Nommer, comment, savamment, pommier, flamme, sonner, donner, anneau, honneur, renne, colonne, annales, Cinna.

The prefix en- or em- (or rem-) is always nasal, however, whatever letter follows. A vowel after it, or the doubling of the *n* or *m*, does not change it. Thus, *enivrer*, i.e. *en-ivrer*, becomes [ãnivre], the nasal sound being preserved and the *n* being carried forward in liaison, as in *s'en aller* (see § 101); and *ennoblir*, i.e. *en-noblir*, becomes [ãnɔblir]. Similarly, we have *enorgueillir* [ãnɔrgœjir], *emmagasiner* [ãmagazine], *ennui* [ãnɥi], *remmancher* [rãmãʃe], and many others.[1]

The prefix *im-* is nasal in the two words *immangeable* [ɛ̃mãʒabl], *immanquable* [ɛ̃mãkabl].

(3) **If m is followed by n** (in the same word), as *amnistie* [amnisti], *somnambule* [sɔmnãbyl], *automnal* [otɔmnal], *gymnase* [ʒimnɑz]. Other examples:

Omnibus, calomnie, hymne, omnipotence, amnésie, somnolent. *Exceptions are* automne [otɔn], *and* damner [dɑne] *with its derivatives.*

On the other hand, if *n* is followed by *m*, the nasal sound is retained, as in *néanmoins* [neãmwɛ̃], *tînmes* [tɛ̃im], *vînmes* [vɛ̃im].

(4) **In many foreign, classical, and unfamiliar words,**[2]

[1] The *em-* is not nasal, however, in such words as *Emmanuel*, *Emmaüs*, *ennéagone*, etc., where it is not the prefix.

[2] This is specially the case with final *m*. Only a small number of such words have the nasal sound (*dam*, *Adam*, *daim*, *faim*, *essaim*, *étaim*, *thym*, *nom* (and compounds), *dom*, *parfum*), the rest having lost it since the seventeenth century. On the other hand, final *n* (*-an*, *-en*, *-in* (*-ain*, *-ein*, *-oin*), *-on*, *-un*) generally means a nasal sound, except in the terminations *-en* after a consonant (mostly foreign words or proper

as *Amsterdam* [Amstɛrdam], *intérim* [ɛ̃terim], *muséum* [myzeɔm], *spécimen* [spesimɛn], *décemvirat* [desɛmvira]. Other examples:

Abraham, harem, item, Jérusalem, Kremlin [krɛmlɛ̃], maximum, opium, Eden, lichen [likɛn], gluten, dolmen, Siam, Bethléem, abdomen, Potsdam, macadam, rams [rams].

THE PRONUNCIATION OF THE NASALS

87. This matter is important, as nasals occur so frequently in French, and there is nothing to correspond to them in English. Sometimes there are sentences in which almost every vowel is a nasal, as *L'enfant mange son pain sans mécontentement.* So many false and absurd directions, too, on the subject are given in some books, that much misunderstanding exists. Some learners are taught to pronounce these vowels incorrectly as ordinary oral ones with the English *-ng* added to them. The pronunciation will be found to be simplicity itself, if the following explanation be grasped:

Looking at the adjoining diagram, it will be noticed that the expiratory breath, on leaving the throat, has a double passage before it: it may pass either through the nose or the mouth. These two chambers are separated by a horizontal partition, called **the palate,** which forms the floor of the one and the roof of the other. The front portion of this partition is a bony, rigid structure, known as the **hard**

nouns), *-man* (particularly in English words), *-in* (in several foreign words or names), German names in *-ein* (except *Mein*), a few learned and foreign words in *-on*, and most English proper names in *-son* and *-ton*. Thus the sound is not nasal in the following and many others, in addition to examples given above:

Amen, albumen, cérumen, cyclamen, gramen, rumen, pollen, hymen (*except in rhyme sometimes*), Aden, Baden, Carmen, Baylen, Dryden, Ibsen, Niémen, Yémen; alderman, clubman, gentleman, recordman, yeoman, policeman, sportsman, Ahriman, Flaxman, Wiseman, Wouverman; djinn, Khamsin, muezin, Lohengrin (*in music at least*), gin (*sometimes*), Darwin, Erin, Elgin, Erwin, Stettin, Emin-Pacha, Robin Hood; Holbein, Gérolstein, Rubinstein, Zollverein; epsilon, omicron, sine qua non, mégaron, baralipton, singleton, Byron, Lang-son, Satyricon; Addison, Emerson, Hudson, Nelson, Tennyson, Fulton, Hamilton, Palmerston, Washington, Wellington, etc.

Of all the words in *-en* after a consonant, of French or foreign origin, *examen* is practically the only one that has the nasal sound [egzamɛ̃].

palate (H). The back portion is composed of muscular tissue, soft and flexible, and is known as the **soft palate or velum** (S). This soft palate terminates in a conical body,

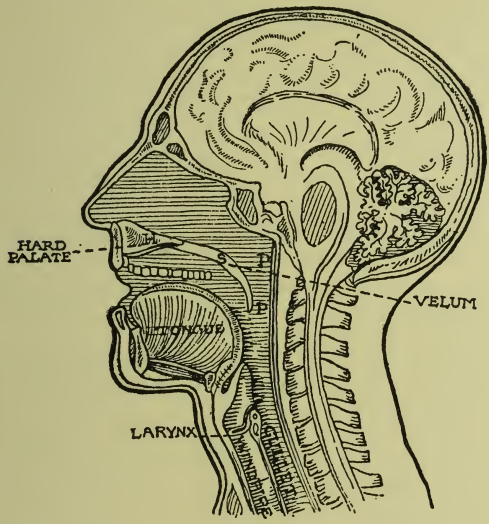


FIG. 1

called the **uvula,** which hangs suspended from it. Now, it is evident from the diagram that the soft palate, with its attached uvula, forms a kind of curtain between the mouth and nose. Being very flexible, it can be raised or lowered at will, and the passage into the nose can be closed or opened accordingly. There are three possibilities indeed:

(1) **The velum may be lowered right down towards the tongue.** In this case the air is prevented from entering the mouth and is sent through the nasal passage. This is the way taken by the breath in ordinary respiration when we shut the mouth and breathe through the nose: the velum descends of its own accord, and the air passes to the back of it. It is also the way taken in the pronunciation of *m*, *n*, and English *-ng*, for in *m* the air is stopped by the closing of the lips from passing out of the mouth, in *n* by the tip of the tongue on the hard palate, and in *-ng* by the back of the

tongue rising up to meet the soft palate, the air in each case being directed into the nose. It is thus possible to produce sound in this way, but in such cases we have a **nasal one alone.**

(2) **The velum may be raised and pressed back against the pharynx wall** (PP). In this way the passage into the *nose* is closed, and the air is forced to pass through the mouth. This is the position of the soft palate during mouth breathing, and also during the articulation of all English vowels and all consonants except the three just mentioned. This may easily be verified. Let the student hold a mirror before his mouth in a good light, so as to see well into the inside. Let him take in breath through the nose with the mouth open, and then let it out *forcibly* through the mouth. When taking the breath in, it will be noticed that the velum descends towards the tongue, while in giving the breath out, if done sharply, the velum will be seen to rise.

(3) **The velum may be lowered sufficiently to allow both passages to be utilized at the same time.** In this case the way into the nose and that into the mouth are both free, some of the air being deflected into each. The resonance of the nose is thus added to that of the mouth, so that we have nasal resonance together with the ordinary sound, and **this is what takes place in the production of the French nasal vowels.** The velum is not completely lowered, but sufficiently to allow *part* of the sound into the nasal cavity. It is evident that any vowel can thus be nasalized, but in French only the four already mentioned are thus affected. The sounds [ɑ̃] and [ɔ̃] require good nasal resonance, while [œ̃] and [ɛ̃] require less. In the case of purely oral sounds, the velum may sometimes fall a trifle, and a little air passes into the nose. This is what frequently happens in Portuguese and in American English. Some Americans indeed produce a definite nasal twang which does not belong to pure English. A slight increase of ordinary nasal resonance is all that is required for the two latter sounds.

88. There are some methods of developing the nasal vowel sound in the case of those learners who find it difficult:

(1) **Humming should be tried,** for here the velum is lowered and the air passes through the nose. Sustain a humming tone for a couple of seconds; then all at once, *without*

stopping the tone or moving the velum, open the mouth and sound [ɑ]. It has the same effect as singing very softly the syllable [mɑ̃], the nasal vibration being distinctly felt. Afterwards, on the same pitch hum [n], and again sing very softly the syllable [nɑ̃]. Practise this exercise on various tones, changing occasionally to the vowel [ɔ̃].

(2) **The changing of [b] into [m] lowers the velum.** For [b], the velum is raised high, and touches the back of the pharynx wall, and all the breath employed thus escapes by the mouth only. For [m], the position of the lips and tongue is approximately the same, but the velum descends, so that the breath passes through the nose only. **The same is the case with [d] and [n].** In the production of a nasal vowel, therefore, all that is needed is the same treatment that changes [b] into [m], or [d] into [n].

In practising the nasal sounds, the **sensation** connected with the fall of the velum should be carefully noted, so that it may be produced at will. **No effort is needed** to lower the velum: it is done almost or quite unconsciously when the sensation of its movement becomes familiar.

89. A common fault with beginners is to sound the vowel as a pure *oral* one, and then add the English nasal consonant *-ng* (phonetic sign [ŋ]) to it. Thus, we have such ridiculous pronunciations as 'ahngfahng' [ɑŋfɑŋ] for *enfant*, 'tahngt' [tɑŋt] for *tante*, 'bong' [bɔŋ] for *bon*. This fault is largely due to misleading directions in grammars and other books, whose writers fix upon *-ng* as the nearest English nasal sound, hoping that it will give some idea of the pronunciation. For the production of *-ng* the tongue rises up at the back towards the velum, thus shutting off the mouth and sending the sound into the nose. It is therefore a nasal consonant, like *m* and *n*, but it is practically unknown in the French language, and its addition to a vowel does not make that vowel a nasal one. What happens is that we have two consecutive sounds, viz. a pure *oral* vowel followed by a pure nasal consonant. In other words, the current of sound commences to pass solely through the mouth, and then finishes by passing solely through the nose. In some books the learner is counselled not to pronounce the *-ng* fully, but this direction does not alter the matter, as we still have a pure oral vowel with the semblance of a nasal consonant at the finish. It should be clearly

understood that the French nasals cannot be properly produced in this way: they require nasality **throughout their whole duration,** and not added at the end. The nasality commences with the first vibration of the vowel and finishes with the last.

90. Another fault, even with some Frenchmen, is to sound the *n* or *m* which follows in the ordinary spelling. This was the correct pronunciation in olden times, and it still lurks in certain dialects, especially in the south of France; but not the slightest trace of these consonants should now appear in the pronunciation so far as correct Parisian or northern French is concerned. The fault is specially noticeable in the following cases:

(1) **When n comes before d or t,** as in *tante, plante, viande.* The tendency to sound the *n* here is due to the fact that *n* takes approximately the same tongue position as *d* or *t* (viz. tip of tongue against front of palate), the only difference being that *n* requires the velum down. In getting ready, therefore, to sound the *d* or *t* while the velum is still lowered for the nasal vowel, there is an easy tendency to sound the *n.*

(2) **When m comes before b or p,** as in *lampe, ombre, jambon.* Here the same cause operates, for *m* requires the closing of the lips, and this is precisely the position for *b* or *p,* the only difference being that in *m* the velum is lowered. In thinking, therefore, of *b* or *p* too soon, while the velum is still down for the nasal vowel, there is a tendency to sound the *m.*

(3) **When n comes before c (k) or g,** as in *encore, enclos, anglais.* Here the *n* is apt to become *-ng,* as this takes the same tongue position as *k* or *g,* with the difference that it has the velum down.

The remedy in all these cases is to finish the nasal vowel *before beginning* to pronounce the following consonant, *i.e.* the velum must be raised before the consonant is sounded. As a help such words should be practised in separate syllables as *van-ter, sen-tir, jam-bon, en-core.*

The Nasal [ɑ̃]

91. This vowel is the nasalized form of [ɑ], *i.e.* the mouth is wide open as for the ordinary vowel, but the velum hangs down to permit the entrance of sound into the nose. Many

French speakers put a touch of [ɔ] into the sound by making the point of articulation intermediate between [ɑ] and [ɔ]. In emphatic or affected speech, indeed, and frequently among children, [ɑ̃] may tend to become full [ɔ̃].

It is represented in ordinary spelling by *an, am, en, em, aon, aen* (or *aën*), as *plan* [plɑ̃], *plante* [plɑ̃ɪt], *champ* [ʃɑ̃], *gens* [ʒɑ̃], *temps* [tɑ̃], *faon* [fɑ̃], *Caen* [kɑ̃]. In one or two cases, however, *aon* is pronounced [aɔ̃], as *Lycaon* [likaɔ̃], *Pharaon* [faraɔ̃]; and before [n] it becomes [a], as *faonner* [fane], *paonne* [pan], *paonneau* [pano], *Laonnais* [lanɛ], *Craonne* [kran]. In *Jean* the *e* is mute [ʒɑ̃].

92. Owing to the variety of spelling referred to, many words with [ɑ̃] are pronounced the same, though written differently (Homonyms). Thus we have:

Sang, sans, sens, sent, cent, c'en, s'en (*all pronounced* [sɑ̃]).
Tan, tant, taon, tend, tends, temps, t'en (*all pronounced* [tɑ̃]).

The Nasal [ɔ̃]

93. This is not exactly the nasalized form of [ɔ], but rather of middle [o], that is, a vowel intermediate between [ɔ] and [o] (see § 51 (3)). Indeed, some phoneticians would prefer to write it [õ]. But all that is needed is to **round and project the lips a little more than for** [ɔ], while at the same time lowering the velum. Careful practice of this will soon give the correct sound.

94. The two vowels [ɑ̃] and [ɔ̃] should be clearly distinguished from each other. Many beginners fail to do this: they pronounce both of them incorrectly, replacing them by a *fully open* [ɔ] nasalized. For [ɑ̃] the tongue lies flat, and the mouth is wide open, while for [ɔ̃] the tongue rises a little to the back, and the lips are closer and rounded. If these characteristics are remembered, there should be no confusion.

95. The nasal [ɔ̃] is represented in the current spelling by *on, om*; and also by *un, um* in foreign or borrowed words, as *conte* [kɔ̃ɪt], *nom* [nɔ̃], *lumbago* [lɔ̃bago], *jungle* [ʒɔ̃ːgl], *junte* [ʒɔ̃ɪt].

The Nasal [ɛ̃]

96. The sound [ɛ̃] is really [æ] nasalized, and ought to have a special symbol (not [ɛ̃]), but as there is no advantage in

having too many symbols, [ɛ̃] is used by phoneticians. The [æ] is **the Southern English or American (not Scotch) sound** of *a* in such words as *man, mad, rat,* etc. Those who have heard the query, "Cab, sir?" in an English town will remember the sound of the *a*. It is neither [ɛ] nor [a], but intermediate between. It is almost unknown in Scotland, but is the common sound of close [a] in most parts of south England and of America. The sound [ɛ̃] is exactly the nasalized form of this English [æ]. Some students find it difficult to produce it, and are inclined to sound either pure [ɛ̃] or go to the other extreme and sound [ã], but if they will take advantage of the many opportunities of picking up the sound of the English or American [æ], all they have to do is to give it a little tenseness and nasalize it.

97. It occurs in spelling in a great variety of forms—wherever there is an *i* or *y* followed by *n* or *m*. Therefore *in, im, yn, ym, ain, aim, ein, eim,* are all pronounced [ɛ̃], as *fin* [fɛ̃], *impôt* [ɛ̃po], *synthèse* [sɛ̃tɛɪz], *nymphe* [nɛ̃ɪf], *main* [mɛ̃], *faim* [fɛ̃], *plein* [plɛ̃], *Rheims* [rɛ̃ɪs]. Similarly, the syllable *-oin* becomes [wɛ̃], as *loin* [lwɛ̃], *poing* [pwɛ̃], *coin* [kwɛ̃], *pointe* [pwɛ̃ɪt].

98. The variety of spellings, as in the case of [ã], gives rise to numerous homonyms, as:

Sain, saint, sein, seing, ceins, ceint, cinq (*all pronounced* [sɛ̃]).
Vin, vins, vint, vingt, vain, vainc, vaincs (*all pronounced* [vɛ̃]).
Tin, tins, tint, tain, teins, teint, thym (*all pronounced* [tɛ̃]).

99. The nasal sound *-en* at the end of a syllable is pronounced [ɛ̃] (not [ã]) in the following cases:

(1) **In the terminations -ien, -yen, -éen,** as *bien* [bjɛ̃], *chien* [ʃjɛ̃], *païen* [pajɛ̃], *citoyen* [sitwajɛ̃], *chaldéen* [kaldeɛ̃]. Derivatives follow the same rule, as *bienfaisant* [bjɛ̃fəzã], *bientôt* [bjɛ̃to], etc.

(2) **In certain tenses of venir and tenir,** with their derivatives, as *viens* [vjɛ̃], *viendrai* [vjɛ̃dre], *tiens* [tjɛ̃], *maintien* [mɛ̃tjɛ̃].

(3) **In many foreign words,**[1] as *appendice* [apɛ̃dis], *benzine* [bɛ̃zin], *examen* [egzamɛ̃], *menthol* [mɛ̃tɔl], *pentateuque*

[1] The reason for this is that the syllable *-en,* in becoming 'Frenchified,' can only do so directly by [ɛ̃], the sole nasal corresponding to *e*.

[pẽtatøik], and all other words from Greek πέντε (except *pentecôte* [pãtkoit] Also in *Saint-Ouen* [sẽtwẽ], and many proper names, especially in *-ens* where the *s* is sounded, as *Martens, Camoëns, Saint-Gaudens,* etc.

In all other cases the syllable *-en* preserves the [ã] sound, as *client* [kliã], *orient* [ɔrjã], *expédient* [ɛkspedjã], *audience* [odjãis].

The Nasal [œ̃]

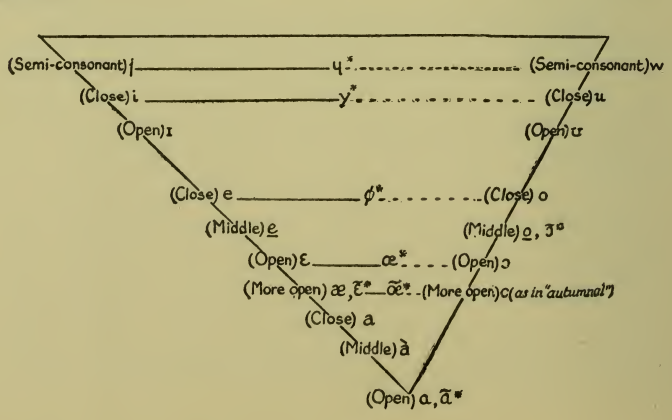
100. The oral vowel [œ] is [ɛ] with the lips rounded, but the *nasal* [œ̃] is a little more open: it is really the nasal [æ], *i.e.* [ɛ̃], with the lips rounded, and may thus be placed in the middle of the triangle opposite [æ] (see triangle, § 102). Properly speaking, it should not be represented phonetically by the sign [œ̃], but phoneticians have adopted this sign as representing the nearest French sound. To produce it correctly, all that is needed is either to nasalize [œ], making it at the same time a little more open, or to sound the nasal [ɛ̃] with lips a little rounded and pushed out. It is not a sound of frequent occurrence in French, apart from the article *un*. In ordinary spelling it is represented by *un* or *um*, as *brun* [brœ̃], *parfum* [parfœ̃]. It also occurs as *eun* in *à jeun* [a ʒœ̃], and in *Meung* [mœ̃].

101. Liaison.—Sometimes a final *n* (never *m*), indicating nasality, is carried forward in liaison, *i.e.* it is pronounced before the next word if this begins with a vowel or *h* mute (see Chapter XXXIII). But it is so sounded only in adjectives followed by a noun (e.g. *commun accord*); in *mon, ton, son*; and in *en, on, un, rien, bien* (and sometimes *combien*), **when there is a direct connection between these words and the next,** as in *il en a, en Italie, on apprend* [ilãna, ãnitali, ɔ̃naprã].[1] In such cases the vowel occasionally loses a little of its nasality. The vowel *-ain* [ɛ̃] in adjectives is the most subject to this phenomenon, and frequently loses all the nasality, the sound heard being that of the feminine ([ɛ]), as *certain auteur* [sɛrtɛn otœir], *un mien ami* [œ̃ mjɛn ami]. Similarly, we have *un vain espoir, un ancien usage, un vilain enfant, en plein air, le moyen âge, au prochain avertissement,*

[1] There is no liaison, therefore, in such expressions as *vain et faux, ancien et démodé, bon à rien, bon à tirer, un ou deux, un et un font deux, l'un est venu, parlez-en à votre père, a-t-on été, rien ou peu de chose, nous sommes bien ici, bien et vite,* etc

etc. The vowel [ɔ̃] loses all its nasality in *bon*, as *un bon élève* [œ̃ bɔn elɛɪv]. Compare *bonheur, bonhomme.* In the case of words ending in *-in*, denasalization only occurs with *divin*, particularly in the expression *divin enfant*, the sound here being also that of the feminine [divin ɑ̃fɑ̃]. It is found frequently, too, in such phrases as *divin Achille, divin Ulysse, divin Homère*, etc. But in all other cases the nasal sound is retained in the liaison, as *malin esprit* [malɛ̃n ɛspri], *fin esprit* [fɛ̃n ɛspri], etc. In the case of words in *-un*, denasalization, once common, is now unknown, and we consequently have *un homme* [œ̃n ɔm], *un ami* [œ̃n ami], *un un* [œ̃n œ̃], *un à un* [œ̃n a œ̃], *l'un et l'autre* [lœ̃n e loɪtr], *aucun homme* [okœ̃n ɔm], *chacun un* [ʃakœ̃n œ̃]. The words *en, on, rien, bien, combien* are never denasalized, doubtless owing to the fact that they cannot have a feminine, as *je n'en ai pas* [ʒə nɑ̃n e pɑ], *on a dit* [ɔ̃n a di], *rien à dire* [rjɛ̃n a diɪr], *bien aimable* [bjɛ̃n ɛmabl], *combien avez-vous de . . .?* [kɔ̃bjɛ̃n avevu də . . .?]. The modern tendency is to denasalize as little as possible, owing no doubt to the perpetual confusions that would result between the masculine and feminine forms, although many outstanding teachers prefer denasalization as more in line with the development of the language. Such words as *an-née, solen-nel, ardem-ment*, etc., were once nasal.

102. The vowel triangle may now be fully constructed as follows. Sounds not occurring in English are marked with an asterisk.



EXERCISES

em-	Emmailloter, emmancher, emménager	ɑ̃majɔte, ɑ̃mɑ̃ʃe, ɑ̃menaʒe
en-	Enamourer, ennuyer, enhardir	ɑ̃namure, ɑ̃nɥije, ɑ̃ardiːr
-nt-	Chanter, conte, denté, lenteur, aimanté, teinte, sainteté, fonte	ʃɑ̃te, kɔ̃ːt, dɑ̃te, lɑ̃tœːr, ɛmɑ̃te, tɛ̃ːt, sɛ̃tte, fɔ̃ːt
-nd-	Grandeur, ronde, peindre, contraindre	grɑ̃dœːr, rɔ̃ːd, pɛ̃ːdr, kɔ̃trɛ̃ːdr
-mb-	Emblème, nombreux, plombeux, ombre	ɑ̃blɛːm, nɔ̃brø, plɔ̃bø, ɔ̃ːbr
-mp-	Impossible, empreindre, lampiste, un peu	ɛ̃pɔsibl, ɑ̃prɛ̃ːdr, lɑ̃pist, œ̃ pø
-nc-	Bancal, encre, vaincre, encourir	bɑ̃kal, ɑ̃ːkr, vɛ̃ːkr, ɑ̃kuriːr
-ng-	Sanglot, anglican, engloutir, engager	sɑ̃glo, ɑ̃glikɑ̃, ɑ̃gluti:r, ɑ̃gaʒe
an	Banc, quand, blanche, change, rendre	bɑ̃, kɑ̃, blɑ̃ːʃ, ʃɑ̃ːʒ, rɑ̃ːdr
am	Tambour, camp, rampe, Gambetta, Adam	tɑ̃buːr, kɑ̃, rɑ̃ːp, gɑ̃bɛta, adɑ̃
en	Henri, Rouen, mentir, parent, tente	ɑ̃ri, rwɑ̃, mɑ̃tiːr, parɑ̃, tɑ̃ːt
em	Temps, temple, empire, Luxembourg	tɑ̃, tɑ̃ːpl, ɑ̃piːr, lyksɑ̃buːr
aon, aen	Paon, taon, Laon, Craon, Saint-Saëns, Jordaëns	pɑ̃, tɑ̃, lɑ̃, krɑ̃, sɛ̃sɑ̃ːs, ʒɔrdɑ̃ːs
on	Ton, vont, long, onction, bonté	tɔ̃, vɔ̃, lɔ̃, ɔ̃ksjɔ̃, bɔ̃te
om	Nom, plomb, pompe, combler, prompt	nɔ̃, plɔ̃, pɔ̃ːp, kɔ̃ble, prɔ̃
um, un	Cumberland, Humboldt, punch, secundo	kɔ̃bɛrlɑ̃ːd, ɔ̃bɔl, pɔ̃ːʃ, səgɔ̃do
in	Vin, vînmes, grincer, instinct, sphinx	vɛ̃, vɛ̃ːm, grɛ̃se, ɛ̃stɛ̃, sfɛ̃ːks
im	Impur, timbre, simple, Edimbourg	ɛ̃pyːr, tɛ̃ːbr, sɛ̃ːpl, edɛ̃buːr
yn	Lynx, syntaxe, syndic, syncope	lɛ̃ːks, sɛ̃taks, sɛ̃dik, sɛ̃kɔp
ym	Cymbale, Olympe, thym, sympathie	sɛ̃bal, ɔlɛ̃ːp, tɛ̃, sɛ̃pati
ain	Bain, maint, vaincs, contraindre	bɛ̃, mɛ̃, vɛ̃, kɔ̃trɛ̃ːdr
aim	Daim, essaim, Paimbœuf	dɛ̃, ɛsɛ̃, pɛ̃bœf
ein	Sein, peintre, feinte, rein, teint	sɛ̃, pɛ̃ːtr, fɛ̃ːt, rɛ̃, tɛ̃
oin	Joindre, pointe, poindre, lointain	ʒwɛ̃ːdr, pwɛ̃ːt, pwɛ̃ːdr, lwɛ̃tɛ̃

ien etc.	Lien, vaurien, Julien, bohémien, païen, moyen, doyen, européen	ljɛ̃, vɔrjɛ̃, ʒyljɛ̃, bɔemjɛ̃, pajɛ̃, mwajɛ̃, dwajɛ̃, œrɔpeɛ̃
For-eign	Benjoin, vendetta, crescendo, blende, spencer, agenda, mémento, pensum, Benjamin, benzine, mentor, Rubens, Bengale	bɛ̃ʒwɛ̃, vɛ̃dɛta, krɛsɛ̃do, blɛ̃:d, spɛ̃sɛ:r, aʒɛ̃da, memɛ̃to, pɛ̃sɔm, bɛ̃ʒamɛ̃, bɛ̃zin, mɛ̃tɔ:r, rybɛ̃:s, bɛ̃gal
un	Lundi, aucun, alun, tribun, défunt	lœ̃di, okœ̃, alœ̃, tribœ̃, defœ̃
um	Humble, Humbert, emprunt, emprunter	œ̃:bl, œ̃bɛ:r, ɑ̃prœ̃, ɑ̃prœ̃te
Le commandant entre dans le camp.		lə kɔmɑ̃dɑ̃ ɑ̃:trə dɑ̃ lə kɑ̃.
Jean plante sa tente devant le banc.		ʒɑ̃ plɑ̃:t sa tɑ̃:t dəvɑ̃ lə bɑ̃.
Ton oncle chante la seconde chanson.		tɔ̃n ɔ̃:klə ʃɑ̃:t la səgɔ̃:d ʃɑ̃sɔ̃.
Nous allons compter nos compagnons.		nuz alɔ̃ kɔ̃te no kɔ̃paɲɔ̃.
Cinq gamins vinrent joindre l'essaim.		sɛ̃ gamɛ̃ vɛ̃:r ʒwɛ̃:drə lɛsɛ̃.
Le nain a besoin de pain : il a faim.		lə nɛ̃ a bəzwɛ̃ də pɛ̃ : il a fɛ̃.
Chacun emprunte humblement à quelqu'un.		ʃakœ̃ ɑ̃prœ̃:t œ̃bləmɑ̃ a kɛlkœ̃.
Quelques-uns des tribuns sont à jeun.		kɛlkəzœ̃ de tribœ̃ sɔ̃t a ʒœ̃.
Quand le Hun en entend le son, il craint.		kɑ̃ lə œ̃ ɑ̃n ɑ̃tɑ̃ lə sɔ̃, il krɛ̃.
Le garçon est tombé jusqu'au fond.		lə garsɔ̃ ɛ tɔ̃be ʒysko fɔ̃.
Ton enfant a bon nombre de dents.		tɔ̃n ɑ̃fɑ̃ a bɔ̃ nɔ̃:brə də dɑ̃.
Le parent vient d'entrer dans la maison.		lə parɑ̃ vjɛ̃ d ɑ̃tre dɑ̃ la mɛzɔ̃.
Jean de Meung, écrivain français, est défunt.		ʒɑ̃ də mœ̃, ekrivɛ̃ frɑ̃sɛ, ɛ defœ̃.
Ma tante lave son linge dans la fontaine.		ma tɑ̃:t la:v sɔ̃ lɛ̃:ʒ dɑ̃ la fɔ̃tɛn.
Elle emmène un enfant de quinze ans.		ɛl ɑ̃mɛn œ̃n ɑ̃fɑ̃ də kɛ̃:z ɑ̃.
Pendant longtemps nous manquons de savon.		pɑ̃dɑ̃ lɔ̃tɑ̃ nu mɑ̃kɔ̃ də savɔ̃.
Le chien mange entièrement la viande.		lə ʃjɛ̃ mɑ̃:ʒ ɑ̃tjɛrmɑ̃ la vjɑ̃:d.
Les olympiens sont importuns.		lez ɔlɛ̃pjɛ̃ sɔ̃t ɛ̃pɔrtœ̃.

CHAPTER XXI

DURATION OF SOUNDS, OR QUANTITY

103. All sounds may be continued for a longer or shorter **time,** independent of the rate of speaking as a whole, and without altering their *timbre* or nature. This property of sounds is known as Duration or Quantity. In this chapter we concern ourselves only with the vowels, and divide them generally into **short** and **long,** with special references to those that may require half-length. By a **short vowel** we mean one pronounced in the shortest time possible, practically instantaneously, while a **long vowel** is one ' drawn out ' to some extent and thus occupying an appreciable time. In both cases, however, the actual nature of the vowel remains the same.

104. It is difficult to lay down hard and fast rules on this subject, as the length of the vowels depends frequently on the context, on the emotions of the speaker, on the stress caused by the tonic accent or by emphasis, and on many other conditions. The following rules, which cover the majority of cases, will be found sufficient:

(1) **The close [e], and the mute [ə] are usually short.** Thus *été* [ete], *les* [le], *le nez* [lə ne], *peser* [pəze], *répété* [repete], all contain short vowels. The only occasions when [e] and [ə] become long are when they receive the **Emphatic Stress** (§ 214), in which case mute *e* becomes [œ]. Thus **méchant!** [meɪʃɑ̃], **je** [ʒœ] *te nourrirai.* The pronoun *le* also becomes lengthened when it receives the **Tonic Accent,** which it does immediately after an imperative, as *je le dis* [ʒəldi], but *dis-le* [dilœ].

(2) **All final vowels are short,** even though circumflexed in ordinary spelling. By a final vowel is meant one that

terminates the pronunciation of a word. There may be a written consonant after it, but if this is not sounded, the vowel is spoken of as final, and is short. Thus, the vowel is short in *lit* [li], *très* [trɛ], *bas* [bɑ], *trop* [tro], *tôt* [to], *bout* [bu], *genêt* [ʒənɛ], *mât* [mɑ]; in circumflexed verbal endings, as *aimât* [ɛmɑ], *fît* [fi], *reçût* [rəsy]; and similarly in the final syllables of the following: *beaucoup* [boku], *objet* [ɔbʒɛ], *français* [frɑ̃sɛ], *résolu* [rezɔly], *chapeau* [ʃapo], *profond* [prɔfɔ̃].

As English final vowels are generally long and thus differ from French ones, the student should be on his guard. The English words *lea* and *toe*, for example, are by no means the same as the French *lit* and *tôt*, however much the latter may be stressed.

If the vowel is followed by *e* mute, to signify the feminine, sometimes it is given a slight lengthening (denoted phonetically by one dot), as *venue* [vəny·], *fermée* [fɛrme·], *amie* [ami·]. This is done in certain districts, such as Switzerland, and a little everywhere in emphatic declamation or sentimental utterance (e.g. *ma bien-aimée*), but beyond this the addition of *e* mute makes practically no difference in the length of final vowels. Thus, *venu* and *venue*, *allé* and *allée*, *donné* and *donnée* are pronounced the same. There may be a slight shade of difference in stress, the feminines having the accent more firmly on the final syllable, but in regard to Duration there is practically no distinction in ordinary speech. If the French desire to draw special attention to the feminine form of the word, they prefer to sound the *e* mute, as is generally done in poetry, rather than lengthen the final vowel. Thus, *venue* in such a case becomes [vənyə] or even [vənyœ], rather than [vəny·].

(3) **The vowels [ɑ, o, ø], and the four nasals are naturally long.** It is only when final that they are pronounced short (in accordance with the rule just mentioned), as *dégât* [degɑ], *rôt* [ro], *bleu* [blø], *garçon* [garsɔ̃]. **Whenever they are non-final**, that is, whenever they do not terminate the pronunciation of the word, they are as a rule either long or half-long, being **long when stressed** (either under the tonic accent or under emphasis), and **half-long when unstressed.**[1]

[1] The vowel [ɑ] perhaps conforms less to this rule than [o], [ø], and the nasals.

This is the case whether they are circumflexed or not. Hence these vowels are **long** (assuming them to be stressed) in *pâte* [pɑɪt], *tome* [toɪm], *meute* [møɪt], *jeûne* [ʒøɪn], *danse* [dɑ̃ɪs], *feinte* [fɛ̃ɪt], *humble* (œ̃ɪbl], *blonde* [blɔ̃ɪd]; while they are **half-long** (assuming them to be unstressed) in *pâté* [pɑ'te], *roser* [ro'ze], *jeûner* [ʒø'ne], *danseur* [dɑ̃'sœɪr], *peinture* [pɛ̃'tyɪr], *lundi* [lœ̃'di], *longueur* [lɔ̃'gœɪr].[1]

There are exceptions in words containing the group [-rwɑ-]. Some of these have the vowel [ɑ] short, even though it is non-final. Thus, *droite, adroite, étroite, froisse, froide, roide, paroisse* have all short [ɑ]. But apart from these exceptions, the group [-rwɑ-] maintains the [ɑ] long, as *croire* [krwɑɪr], *croise* [krwɑɪz], *croître* [krwɑɪtr], etc.

EXERCISE.—In the following table the vowels [ɑ, o, ø], and the nasals are arranged in groups of short, long, and half-long. They should be read from left to right along the lines, and practised carefully till the right length is acquired.

Short	*Long*	*Half-long*	*Short*	*Long*	*Half-long*
Bas	base	baser	Mât	sabre	jadis
Tas	taille	tailleur	Trépas	Jeanne	gagner
Ramas	ramasse	ramasser	Appas	Jacque	maçon
Clos	close	clôture	Idiot	pôle	poser
Gros	grosse	grossier	Veau	cause	beauté
Chaud	chaude	chaudière	Anneau	saule	pauvreté
Heureux	heureuse	heureusement	Deux	neutre	creuser
Odieux	odieuse	odieusement	Gueux	feutre	deuxième
Meut	meute	meunier	Queue	creuse	jeudi
Blanc	blanche	blanchir	Jean	ancre	emblème
Chant	chante	chanteur	Dent	étendre	sangler
Tant	tante	tantôt	Argent	temple	entier
Son	songe	songer	Donc	monstre	rondeur
Pont	ponte	pontife	Façon	éponge	allonger
Long	longue	longueur	Maison	Londres	dompter
Vainc	vaincre	vaincu	Main	timbre	sainteté
Plaint	plainte	plaintif	Vin	mince	teinter
Craint	craindre	craintif	Atteint	teindre	quintal
Hun	humble	humblement	Parfum	Belsunce	Humbert
Emprunt	emprunte	emprunter	Verdun	Sund	lundi

[1] Half-length is not marked as a rule in this manual, but is included in 'short.'

(4) **In regard to the remaining seven vowels** [i, ɛ, a, ɔ, u, y, œ], note the following rules:

1. **When they receive the Tonic Accent,** that is, when they are in the final syllable of a stress group, they are **long if followed by a lengthening consonant.** The lengthening consonants are the voiced fricatives[1] [v, z, ʒ, j] and final [r] (which means an *r* that terminates the pronunciation of a word). Thus, these vowels are long in *cave* [kaːv], *pensive* [pɑ̃siːv], *cerise* [səriːz], *trapèze* [trapɛːz], *plage* [plaːʒ], *collège* [kɔlɛːʒ], *soleil* [sɔlɛːj], *feuille* [fœːj], *gloire* [glwaːr], *vert* [vɛːr], *aimé-je* [ɛmɛːʒ].

Under this section, however, the following qualifications require to be added:

(a) These vowels are not only long before final [r], but sometimes also (especially in poetry)[2] when the [r] is preceded by a voiced plosive [b, d, g], as in *nègre, aigre, vinaigre, maigre, pègre, cèdre, Phèdre,* etc. They are **almost always** long in the termination *-èvre,* as *lèvre, orfèvre, plèvre, Sèvres, Lefèvre,* etc. But if the *r* is **followed** by another sounded consonant, even a *lengthening* one, the vowel becomes short, as in *cirque, myrte, terne, alerte, meurtre, absurde, marge, carte, charge, larve, serve, marbre, porte, lourde, ours* [urs], etc.

(b) In Paris at least, if the vowel is followed by [b, d, or g] alone, without [r], it is frequently sounded a little long, as *glèbe* [glɛːb], *plèbe* [plɛːb], *robe* [rɔːb], *dogue* [dɔːg], *aide* [ɛːd], *il plaide* [plɛːd]. The reason is that the resonance which precedes the sound of a voiced consonant retards the explosion of it and renders the vowel a little long. Perhaps 'half-length' best describes these cases.

(c) The vowel is long in *tous* [tuːs], and ***veule*** [vœːl], these two words being distinguished in pronunciation from *tousse* [tus], and *veulent* [vœl]. The words *coule, roule, écroule*

[1] See § 107.

[2] There should, of course, be only one pronunciation both in prose and poetry, but the difficulty sometimes of finding rhymes leads to a poetic licence; *e.g.* finals with a grave accent are frequently rhymed with those having a circumflex, as *crèche* with *prêche, centième* with *Bohême, pénètre* with *fenêtre,* etc. This is largely due to the fact that long or circumflexed finals are not so numerous as the others. In ordinary conversation most people would pronounce *-èbre, -èdre, -ègre,* etc., fairly short.

are also regarded as having a long [u] in careful speech, but in a familiar phrase like *ça roule bien*, where the tonic accent is on *bien*, the vowel [u] is not any longer than in *route*.

2. **When these vowels receive the Tonic Accent, but are followed by a consonant other than a lengthening one, they are generally short,** as *lime* [lim], *sale* [sal], *renne* [rɛn], *sotte* [sɔt], *bouche* [buʃ], *minute* [minyt], *neuf* [nœf].

But the following exceptions of importance should be noted :

(a) These vowels, if circumflexed, are, generally speaking, long, as *tête, bête, chaîne, maître, cloître, abîme,* etc.[1] At the same time this is by no means a fixed rule, as there are numerous examples of the opposite. Thus, the circumflexed vowel is generally **short** in *êtes* (especially when unstressed), *arrête, pêle-mêle, gîte, île, épître, dîme, dîne, flûte, bûche, croûte, voûte,* as well as in *nous eûmes, vous eûtes,* and verbal endings (*-âmes, -âtes, -îmes, -îtes,* etc.).

(b) When one of these vowels precedes a sounded s in the ordinary spelling (mostly Greek and Latin words), **it is generally pronounced long,** as *Cortès* [kɔrtɛɪs], *iris* [iriɪs], *Minos* [minɔɪs], *Brutus* [brytyɪs]. At the same time, many educated people pronounce it short in such cases ; and it is generally short in *jadis, cassis, maïs, vis* (a screw), *sus, détritus, plus* (in those cases where *s* is sounded), *burnous, os, ès,* etc.

(c) The vowel [ɛ] is nearly always long in the terminations -aisse, -aime, -ème, -ène, and sometimes in the terminations -aine, eine, as *baisse* [bɛɪs], *graisse* [grɛɪs], *j'aime* [ʒɛɪm], *thème* [tɛɪm], *scène* [sɛɪn], *haine* [ɛɪn], *reine* [rɛɪn]. But exceptions are common, especially in the *-aine* group ; and altogether the vowel [ɛ] before a non-lengthening consonant shows such considerable **variation** that few definite rules can be laid down. Some speakers make it long, others short in the same words. The principal thing is the *timbre* or essential quality, which remains invariably open.

[1] This is due to the fact that the circumflex accent almost always takes the place of a letter now discarded, generally an *s*, the presence of which lengthened the vowel. Thus, *tête* used to be spelt *teste, fête* was *feste,* etc.

In some cases of [ɛ], the Quantity is a means of distinguishing words from each other, as, for example :

Long	*Short*	*Long*	*Short*
Reine	renne	Ils s'aident	ils cèdent
La greffe	le greffe	Ils paraissent	la paresse
L'aide	laide	Scène, Seine	saine (also long)
Maître	mettre	Veine	vaine (,, ,,)
Ils s'aiment	ils sèment	L'aine	laine (,, ,,)

Exercise.—The tables below contain the seven vowels referred to, arranged as long and short. They should be practised both down the columns and along the lines, until the proper duration is acquired. Such practical vowel-exercises will not only ensure ease of production, but will enrich and amplify the tone :

Long Vowels

	iː	ɛː	aː	ɔː	uː	yː	œː
Before							
v	Rive	élève	étrave	ove	prouve	étuve	fleuve
,,	Olive	glaive	reçoive	innove	Louvre	cuve	épreuve
z	Bise	chaise	toise	Booz	blouse	buse	..
,,	Sottise	treize	moise	Berlioz	douze	ruse	..
ʒ	Tige	neige	gage	loge	rouge	déluge	..
,,	Oblige	piège	page	toge	bouge	refuge	..
j	Fille	bouteille	médaille	oïl [ɔːj]	rouille	..	cueille
,,	Famille	abeille	corail	oille [ɔːj]	brouille	..	feuille
r	Mourir	clair	quart	mort	jour	pure	fleur
,,	Élixir	guerre	poire	encore	court	voiture	cœur

-s	Gratis, oasis, Clovis, bis ('twice'), Thalès, Cérès, aloès, albatros, Argos, albinos, Paros, Vénus, Phébus, typhus, blocus, obus, rébus, etc.
-aisse	Caisse, baisse, graisse, épaisse, paraisse, laisse, abaisse, connaisse, paisse, etc. *Also* Grèce, Boèce, Lucrèce, etc. (in sustained speech), cesse, presse, etc.
-ème	Thème, crème, système, problème, emblème, blasphème, diadème, théorème, Nicodème, etc.
-ène	Scène, arène, sirène, ébène, oxygène, phénomène, obscène, hyène, indigène, Athènes, Mécène, etc.
-aine -eine	Haine, gaine, aine, domaine, marraine, Maine, Lorraine, Touraine, etc. Veine, reine, Seine, pleine, etc.
-ète,etc.	Poète, prophète, Crète ; zèle, hèle, stèle, Philomèle

SHORT VOWELS

	i	ɛ	a	ɔ	u	y	œ
Before							
l	Ville	éternelle	sandale	parole	poule	mule	gueule
m	Sublime	gemme	dame	Rome	goum	écume	..
n	Origine	ancienne	cabane	couronne	Rangoun	lune	jeune
ɲ	Signe	peigne	compagne	rogne	..	répugne	..
p	Pipe	steppe	étape	salope	groupe	jupe	peuple
b	Scribe	Hèbre	syllabe	robe	double	tube	meuble
t	Dite	dette	date	pelote	goutte	chute	..
d	Rapide	Suède	aubade	commode	coude	rude	..
k	Public	grec	sac	bloc	bouc	duc	..
g	Figue	bègue	vague	drogue	fougue	conjugue	aveugle
f	Vif	bref	carafe	étoffe	bouffe	tuf	bœuf
ʃ	Riche	sèche	vache	reproche	farouche	autruche	..
s	Caprice	espèce	glace	noce	secousse	puce	..
-ème	Sème, sèment, deuxième, troisième, quatrième, etc.						
-ène	Mène, mènent, égrène, assène, etc. (and generally all verbal forms in -ener or -éner), Hellènes, Hélène, etc.						
-aine	Semaine, fontaine, plaine, châtelaine, douzaine, laine, bedaine, Sedaine, etc.						
-eine	Peine, haleine, Madeleine, verveine, baleine, etc.						

3. **When these seven vowels are unstressed, they are generally short,** the pronunciation gliding easily and to some extent rapidly over them, as e.g. *philosophique, municipalité, politiquement, protectorat.* **This is particularly so in closed syllables,** whether the vowel be followed by a lengthening consonant or not, as *corset, expulser, amnistie, colporteur, parfaitement.* Hence we have *fort* [fɔɪr], but *forcer* [fɔrse]; *dur* [dyɪr], but *durcir* [dyrsiɪr]; *feuille* [fœij], but *feuilleton* [fœjtɔ̃]; *il se lève* [lɛɪv], but *lève-toi* [lɛv twa]; *poivre* [pwaɪvr], but *poivrier* [pwavrie]; *carême* [karɛɪm], but *carême-prenant* [karɛm prənɑ̃]. This rule of course applies to all the closed syllables in a stress-group apart from the accented one, inasmuch as a stress-group is **one idea,** and thus equivalent to **one word,** as *la vieille femme* [lavjɛjfam], *tous leurs journaux* [tulœrʒurno], *ce nerf de bœuf* [sənɛrdəbœf], *l'amour propre* [lamurprɔpr]. Such words as *même, brave, treize, honnête,* naturally preserve their long vowel when at the end of a stress-group, as *le bruit même* [mɛɪm], *un homme brave* [braɪv], *nous sommes treize* [trɛɪz], *une fille honnête*

[ɔnɛːt] ; but this vowel becomes sensibly short if the order of the words is changed, as *le même bruit* [mɛm], *un brave soldat* [brav], *les treize garçons* [trɛz], *une honnête fille* [ɔnɛt].

In open pretonic syllables, on the other hand, especially if initial, these vowels incline to be half-long before the lengthening consonants [v, z, r]. Thus *Paris* [paˑri], *raison* [rɛˑzɔ̃], *saisir* [sɛˑziːr], *bureau* [byˑro], *pourrir* [puˑriːr], *irons* [iˑrɔ̃], *souffrira* [sufriˑra], *armoirie* [armwaˑri], *plaidoirie* (plɛdwaˑri], etc. In *héros* the vowel is fully half-long [eˑro], while in *héraut* it is short [ero]. But even in these cases many speakers would regard the vowel as ' short,' and the student must beware against giving it too much length.

In open syllables also (only in a few cases in closed ones) these vowels are generally half-long in those cases where they are long in the root-word or stem, *i.e.* where they are long when the same syllable is final. In such cases it is evident that the vowel, being long by nature, may lose its stress but cannot lose all its length. For example, the root-words *vive* and *sûr* both have a long vowel according to rule. Consequently this vowel preserves some of its length in the derivatives, as *vivant, vivacité, aviver, assuré, sûrement,* etc. Similarly, the vowel is long in the stem-words *aime, naisse, pleur, clair,* and so it maintains half-length in derivatives, as *aimable* [ɛˑmabl], *naissant* [nɛˑsɑ̃], *pleurer* [plœˑre], *clairement* [klɛˑrmɑ̃].[1] It should be noted, however, that the half-length disappears if the root-word ends in [ʒ] or [j] (though these are lengthening consonants), as *orage* [ɔraːʒ], but *orageux* [ɔraʒø] ; *courage* [kuraːʒ], but *courageux* [kuraʒø] ; *fouille* [fuːj], but *fouiller* [fuje].

The above cases of half-length in unstressed syllables do not form a large class comparatively, and many of them only occur in careful or impressive speech. It should be understood that in the case of these seven vowels the great majority of them, when unstressed, are pronounced **short.** Indeed, in the case of all vowels, the sound becomes the

[1] Examples of this rule are very common. Thus, from the root-words *pierre, serre, terre, brève,* we have half-long vowels in *pierreux, empierrer, serrer, serrure, terreau, terrer, enterrer, brièvement, brièveté,* etc. We may add adverbs in *-èrement* (as *fièrement, amèrement,* etc.), many verbs in *-iser, -ouser,* etc., many in *-rer* (as *murer, bourrer, fourrer, lourer, empirer,* etc.), and most verbs in *-eurer* or *-eurrer* (as *beurrer, désheurer, écœurer, pleurer, leurrer,* etc.). In verbs in *-eurer* or *-eurrer* the vowel is fairly long, except in *demeurer, fleurer, effleurer*

shorter the farther removed they are from the tonic or rhythmic Stress. Thus, the *â* of *pâté* is shorter than that of *pâte*, and the *â* of *pâtisserie* is shorter still than that of *pâté*. The same difference is apparent in *pâme*, *pâmer*, *pâmoison*. Similarly *aime* is shorter in *aime-t-il*, where the accent is on *il*, than in *il aime*; and *êtes* is pronounced more lightly in *vous êtes fou* than in *fou que vous êtes!* If there is any doubt as to the length of any unstressed vowel, let the student pronounce it short, and the chances are that he will be right.

Emphasis may lengthen a vowel in a non-final syllable, but this is referred to in the chapter on Emphatic Stress.

EXERCISES

1. Pronounce carefully the following words containing half-long vowels in the pretonic or the root syllable:

Tirer, curer, couvant, briser, trouver, cousant, fleurir, jurer, bravoure, couru, fêtard, brûlant, aîné, maîtresse, clarté, jugement, fraîchement, rouler, couler, écrouler, traînant, maigrir, aider, baisser, fraisier, tairez.

2. Pick out any half-long vowels in the following list, giving the reason:

Meunier, viendrai, insecte, embaumer, emmener, cousin, reposer, labourer, arriver, abreuver, montant, épaissir, montagne, raisin.

3. Pronounce carefully, with special attention to Quantity, the following extract, the phonetic spelling of which is given below for reference:

"Je me souviens qu'étant enfant, je m'étais formé des idées assez singulières du soleil et du ciel. Je croyais que le soleil se levait derrière une montagne et se couchait dans la mer, que le ciel était une voûte qui s'abaissait vers l'horizon, de sorte que je pensais que, si je parvenais jusque-là, je serais obligé de marcher courbé, sans quoi je me casserais la tête contre le firmament. J'entrepris un jour d'atteindre à l'extrémité de la voûte céleste; après avoir marché une heure, voyant qu'elle était toujours à la même distance de moi, j'en conclus qu'il y avait trop loin, mais je n'en restai pas moins persuadé qu'elle existait, et que si je ne parvenais

pas à la toucher, c'est que je n'avais pas d'assez bonnes jambes. Au reste, je me figurais, à la vue des étoiles, que le ciel était percé d'une infinité de petits trous par où la pluie tombait sur la terre, comme par un crible, et que les étoiles n'étaient que la lumière de Dieu, qui sortait, la nuit, par ces petits trous. Cette dernière idée n'était pas si enfantine."—BERNARDIN DE SAINT-PIERRE.

PHONETIC SPELLING[1]

ʒə m suvjɛ̃ ketɑ̃ ɑ̃fɑ̃, ʒə metɛ fɔrme dez ide ase sɛ̃gyljɛır dy sɔlɛıj e dy sjɛl. ʒə krwɑjɛ kə l sɔlɛıj sə lvɛ dɛrjɛır yn mɔ̃taɲ e s kuʃɛ dɑ̃ la mɛır, kə l sjɛl etɛt yn vut ki sabɛsɛ vɛır lɔrizɔ̃, də sɔrtə kə ʒ pɑ̃sɛ kə, si ʒ parvənɛ ʒyskəla, ʒə srɛz ɔbliʒe d marʃe kurbe, sɑ̃ kwa ʒə m kɑsrɛ la tɛıt kɔ̃ıtrə lə firmamɑ̃. ʒɑ̃trəpri œ̃ ʒuır datɛ̃ıdr a lɛkstremite d la vut selɛst; aprɛz avwar marʃe yn œır, vwajɑ̃ kɛl etɛ tuʒuır a la mɛm distɑ̃ıs də mwa, ʒɑ̃ kɔ̃kly kil j avɛ tro lwɛ̃, mɛ ʒ nɑ̃ rɛste pɑ mwɛ̃ pɛrsɥade kɛl egzistɛ, e kə si ʒə n parvənɛ pɑz a la tuʃe, sɛ kə ʒ navɛ pɑ dase bɔn ʒɑ̃ıb. o rɛst, ʒə m figyrɛ, a la vy dez etwal, kə lə sjɛl etɛ pɛrse dyn ɛ̃finite də pti tru par u la plɥi tɔ̃bɛ syr la tɛır, kɔm par œ̃ kribl, e k lez etwal netɛ k la lymjɛır də djø, ki sɔrtɛ, la nɥi, par se pti tru. sɛt dɛrnjɛır ide netɛ pɑ si ɑ̃fɑ̃tin.—bɛrnardɛ̃ də sɛ̃ pjɛır.

[1] Half-length is not marked in the phonetic spelling, but is regarded as short.

PART II: THE CONSONANTS

CHAPTER XXII

INTRODUCTORY

105. A Consonant, as already defined (§ 7), is "a sound caused by friction or stoppage of the breath somewhere in the mouth," that is to say, it results essentially from some **obstacle,** and is thus distinguished from a vowel, which is a sound modified in the resonance chambers of the mouth, but having a free unobstructed passage. Thus, [s] and [f] are examples of consonants produced by friction (owing to the narrowing of the passage), while [k] and [t] are examples of stoppage.

106. Consonants are divided into **voiced** and **unvoiced,** and it is essential that the student should clearly understand the difference. When the expiratory current is accompanied by vibration of the vocal chords, the consonant is said to be **voiced;** otherwise, it is called **unvoiced.** Thus, [v] is voiced, the air being set in vibration in passing through the vocal chords, while [f] is unvoiced, the air being non-vibrating. Indeed, it may be said that [v] and [f] are voiced and unvoiced forms of the same consonant. A similar remark applies to [z] and [s], [b] and [p], [d] and [t], [g] and [k], [ʒ] and [ʃ]. It is thus evident that consonants go in pairs, each voiced consonant having an unvoiced one. The consonants [l, m, n, r] are only found voiced as a rule in French, but their unvoiced forms, denoted phonetically by [l̥, m̥, n̥, r̥] occur occasionally after voiceless consonants owing to assimilation, as in *peuple* [pœpl̥], *quatre* [katr̥], etc., and are found freely in other languages. Voiced consonants are sometimes called **soft,** and unvoiced **hard.** This is due to the fact that in the former case part of the force is spent in the vibration of the vocal chords, and the resulting sound has a soft, musical quality, while in the latter case the force of the breath is unweakened and strikes the ear more forcibly.

The distinction between voiced and unvoiced consonants plays an important part in French pronunciation, and cannot be too strongly marked. Students who have difficulty in the matter should practise the two forms between vowels. Thus, [afa] and [ava], [asa] and [aza], [apa] and [aba], etc. They should then pass on to words, such as the following, between which there exists no other difference than between their voiced and unvoiced consonants :

Fer, ver	poisson, poison	les sœurs, les heures
Foie, voie	choix, joie	sans savoir, sans avoir
Camp, gant	pelle, belle	trois cents, trois ans
Port, bord	coup, goût	il tance, il danse

107. In a book of this kind, based on phonetics, the order of the usual alphabet is meaningless. The consonants must here be grouped according to the manner of their formation and the place of their articulation. The following table represents this grouping, with the unvoiced consonant placed immediately after its corresponding voiced one. The three semi-consonants [w, j, ɥ] are included, to show their exact position from the consonantal point of view.

	Bi-labial	*Labio-dental*	*Dental*	*Pre-palatal*	*Palatal*	*Velar*	*Uvular*	*Glottal*
Explosives	b, p		d, t			g, k		
Nasals	m, m̥		n, n̥		ɲ, ɲ̊			
Fricatives	(w, ẅ) (ɥ, ɥ̊)	v, f	z, s	ʒ, ʃ	(j, j̊) (ɥ, ɥ̊)	(w, ẅ)		h
Trills			r, r̥				ʀ, ʀ̊	
Laterals			l, l̥		ʎ (' mouillé)			

108. The horizontal divisions, five in number, represent the five different ways in which the consonants are formed :

(1) **Explosives :** These are produced by the air passages being completely closed, and then suddenly opened, resulting in a kind of *explosion.*

(2) **Nasals**: Here the mouth is completely closed, but the velum is lowered, so that the air escapes through the nose.

(3) **Fricatives**: These are due to a narrowing of the passage at a given point, so that the air passes through with continuous *friction*.

(4) **Trills**: These are produced by the air passage being closed and then opened several times in rapid succession.

(5) **Laterals**: Here the passage is closed in the middle and open at the sides of the tongue.

109. The perpendicular columns show the divisions according to the place of articulation, *i.e.* the place where the explosion or friction is produced. In the **Bi-labial** consonants this place is at the lips; in the **Labio-dental** the lower lip presses against the upper teeth; in the **Dental** the fore-tongue comes against the upper gums; in the **Pre-palatal** the fore-tongue rises towards the front of the hard palate, leaving a resonance chamber in the middle of the tongue (Diagram, § 135); in the **Palatal** the middle of the tongue (the point being kept down) is bunched up against the hard palate; in the **Velar** the back of the tongue is raised against the soft palate; in the **Uvular** the friction comes between the extreme back of the tongue and the uvula (as in gargling); in the **Glottal** the sound is produced by the air passing through the vocal chords before they are brought together to produce voice.

The learner should practise the production of the consonants *alone*, without the adjunction of any vowel, and he will become accustomed to their proper formation as here described. Let him, for example, practise [s, t, k], etc., not as ' ess,' ' tee,' ' kay,' but by themselves. French consonants are all remarkable for their clearness, and any fault in this respect robs the language of its beauty. To omit or slur over the [t] in such words as *maintenant, atmosphère*, or the [p] in such words as *symptôme*, as even some French people do, is an inexcusable negligence.

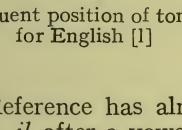
110. We shall now deal with the consonants one by one, beginning at the bottom of the preceding table and going upwards. In many cases consonants are not pronounced, and such cases will be noted. A French speaker does not load the end of words with consonants. As a rule, therefore, final

consonants are mute, as *galop* [galo], *progrès* [prɔgrɛ], *lent* [lɑ̃] ; and if a word ends in three consecutive consonants, the last two are generally mute, as *corps* [kɔɪr], *temps* [tɑ̃], *rompt* [rɔ̃], *je perds* [pɛɪr]. Under this rule is included the verbal ending *-nt* (in *-ent*), as *ils ouvrent* [uɪvr], *ils allaient* [alɛ], *ils parlent* [parl]. In most cases the final consonants *f*, *l*, and in many cases *c*, *r*, are pronounced, however, as *tarif* [tarif], *industriel* [ɛ̃dystriɛl], *parc* [park], *hiver* [ivɛɪr]. There are, of course, exceptions to these rules ; and as a general principle it may be laid down that final consonants tend to be mute in words that are popular and in everyday use. The more learned or rare a word is, the greater likelihood is there that its final consonant is pronounced.

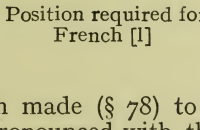
CHAPTER XXIII

THE LATERAL CONSONANT [l]

111. For the English [l] the fore-tongue frequently touches the hard palate too far behind, and in some cases even curls backwards as in the accompanying diagram. This habit lessens the clearness of the [l] and of the vowel following. For the French sound, the tongue should touch the gums **immediately** behind the teeth, as in the case of the other dentals [t, d, n], etc.



Frequent position of tongue for English [l]



Position required for French [l]

FIG. 2

112. Reference has already been made (§ 78) to the termination *-il* after a vowel being pronounced with the sound [j], as *corail* [kɔraɪj], *conseil* [kõsɛɪj], *fenouil* [fənuɪj], *œil* [œɪj].[1] Three other words must be included under this rule, viz. *gentilhomme* [ʒãtijɔm], *grésil* [greziɪj], *mil*[2] [miɪj]. Similarly, we have referred (§ 76) to the combination *-ill* as being also pronounced [j] after a vowel and [ij] after a consonant. Thus, *grenouille* [grənuɪj], *fouiller* [fuje], *que j'aille* [aɪj], *détailler* [detaje], *abeille* [abɛɪj], *veiller* [vɛje], *fille* [fiɪj], *griller* [grije].

113. In the case of *-ill*, the sound formerly used was *'l mouillé'* (represented phonetically by [ʎ]). Some speakers,

[1] The termination *-oil*, however, is pronounced [wal], as in *poil* [pwal].

[2] English: *millet*.

who try to use this old sound still, pronounce it [lj], as *souiller* [sulje], *piller* [pilje]; and this pronunciation is very prevalent in some districts of Belgium and very common throughout France in the four words *meilleur, ailleurs, cuillère, juillet.* But this is an incorrect imitation of '*l mouillé*,' and confuses such words as *souiller* and *soulier, piller* and *pilier, railler* and *rallier, fusiller* and *fusilier,* etc. The true sound of [ʎ], which is a palatal-lateral (see table, § 107), may be **produced by sounding [l] with the tip of the tongue pressed against the lower teeth.** If the tongue be kept in this position, and the forepart of the blade be raised against the front ridge of the hard palate, a true sound of [ʎ] is produced. The consonant is identical with the Italian *gli* (*Broglie*), the Spanish *ll* (*Llerena*), and the Provençal *lh* (*Milhau*). It is still common in Switzerland and Southern France, where it survives as a provincialism, but it has completely disappeared from normal French in spite of the efforts of orthoepists to retain it, and the sound used now, as already stated, is the liquid one [j], heard also for *ll* in Spanish America.

114. There are a few exceptions in which *-ill* after a consonant is pronounced [il] instead of [ij]. These are chiefly among the cases where the *l* in Latin was not followed by an *i*, as *ville* [vil], from *villa, tranquille* [trɑ̃kil] from *tranquilla.* But wherever there was an *i* following, the sound [ij] occurs, as *fille* [fiɪj] from *filia, famille* [famɪj] from *familia,* etc. The [il] sound is the proper one etymologically for the former group, but [ij] has largely invaded this domain.

Among the cases of the sound [il] may be mentioned the following: *bacille, billevesée, billion, calville, capillaire, codicille, distiller, instiller, lilliputien, mille, maxillaire, myrtille, pupille, pusillanime, scille, tranquille, vaudeville, verticille, ville,* with their derivatives. To these must be added all words commencing with *ill-* (e.g. *illustre,* etc.). There are also several proper names preserving the [il] sound, such as *Achille, Cyrille, Gille, Lille, Mabille, Sillery,* etc., and those beginning with *Vill-* or *Mill-* (*Villèle, Villemain, Millet, Millerand,* etc.). For some words there is hesitation between [il] and [ij]. Thus, *scintiller, vaciller, osciller, titiller,* are heard with both sounds, but [ij] seems to prevail in the two former [sɛ̃tije], [vasije], and the [il] sound in the two latter [ɔsile, titile].

115. We have stated (§ 110) that [l] is one of the consonants usually sounded at the end of a word, as in *fatal, mortel, ciel, col*, etc. Note, however, that it is mute in certain cases:

(1) **Generally in the termination -il, when not pronounced liquid, i.e., when coming immediately after a consonant,** as *baril* [bari], *chenil* [ʃəni], *coutil* [kuti], *fusil* [fyzi], *sourcil* [sursi]. The following are exceptions, however, in which the [l] is sounded,[1] viz. *alguazil, avril, béryl, bissextil, cil, civil, exil, fil, mil* (1000), *morfil, péril, pistil, profil, puéril, sil, subtil, tortil, vil, viril, volatil, le Brésil, le Nil*, and two or three other proper names. Indeed, it may be said that the [l] tends to be sounded more and more in modern French, and in addition to the words just mentioned one hears it frequently now in *babil, gril*, and even in *grésil* and *mil* (millet) where it is generally [j].

(2) **In the words** *aulne, aulnaie, aulx* [o], *cul* [ky], and compounds (*gratte-cul, cul-blanc*, etc.), *fils, pouls* [pu], *saoul* or *soûl* [su].[2]

(3) **In all words in -auld, -ault** (pronounced [o]) **-ould, oult** (pronounced [u]), as *Arnauld, Géricault, La Rochefoucauld, Perrault, Quinault, Hérault, Arnould, Guéroult*, etc.

(4) **Medially in a few proper nouns,** as *Belfort, Gaultier, Paulmier, Paulmy, Saulnier*, etc.

116. In **familiar** speech, [l] is often dropped in such words as *il, ils, quelque, celui*. In such a case, **il** retains its [l] before a vowel, but becomes [i] before a consonant or at the end of a stress-group, as *il y va* [iliva], but *il part* [ipaɪr], *s'il vous plaît* [sivuplɛ], *plaît-il* [plɛti], *vient-il* [vjɛ̃ti]. **Ils** becomes [iz] before a vowel, and [i] before a consonant or at the end of a stress-group, as *ils ont* [izɔ̃], *ils vont* [ivɔ̃], *ils sont arrivés* [isɔ̃tarive].[3] **Quelque** becomes [kɛk], as *quelque chose* [kɛkʃoɪz], *quelquefois* [kɛkfwa], *quelqu'un* [kɛkœ̃], *quelques-uns* [kɛkzœ̃]. **Celui** becomes [sɥi], as *qu'est-ce qu'il me veut,*

[1] These include words from Latin adjectives in *-ilis*.

[2] In (2), (3), and (4) the mute *l* is an 'etymological' one, introduced into the language by the old *savants*.

[3] The *l* became mute in *il, ils*, as early as the sixteenth century, except of course in liaison. It was not till the eighteenth century that sustained speech sought to re-establish it, and it is only education that maintains it in reading and in careful speech at the present day.

celui-ci ? [kɛskimvø sɥisi]. The tendency to contract such words, however, becomes a careless habit, and should be strictly confined to colloquial conversation.[1]

[1] Another popular tendency, but much worse, consists in doubling *l* after a pronoun, as : *Je ll'ai vu* [ʒəl le vy], *tu ll'as dit* [tyl la di], *je te ll'ai dit* [ʒtəl le di]. This is doubtless after the analogy of *il l'a vu, il l'a dit*, etc., but is not more excusable on that account.

EXERCISES

Louis leur lit la lettre de Lucie. Lili a lu le livre de Jules. Voilà, la lune et les étoiles luisent! La lumière de la lampe luit loin. Le lilas est joli le long de l'allée. Après l'Agésilas, Hélas ! Mais après l'Attila, Holà ! (Boileau)		lwi lœr li la lɛtrə də lysi. lili a ly lə liːvrə də ʒyl. vwala, la lyn e lez etwal lɥiːz ! la lymjɛːr də la lɑ̃ːp lɥi lwɛ̃. lə lilɑ ɛ ʒɔli lə lɔ̃ d lale. aprɛ laʒeziliɑːs, elɑːs ! mɛz aprɛ latila, ɔla ! (bwalo)
[ij] and [il] (*mixed*)	L'anguille était tranquille. Il entra dans la ville avec sa béquille. Elle perça sa pupille avec une aiguille. J'ai vu le pillage du village. Sa famille demeurait à Séville. Les filles de Guillaume sont gentilles.	lɑ̃giːj etɛ trɑ̃kil. il ɑ̃tra dɑ̃ la vil avɛk sa bekiːj. ɛl pɛrsa sa pypil avɛk yn egɥiːj. ʒe vy lə pijaːʒ dy vilaːʒ. sa famiːj dəmœrɛ a sevil. le fiːj də gijoːm sɔ̃ ʒɑ̃tiːj.
Mute	Fournil, fraisil, gentil, outil, fenil	furni, frɛzi, ʒɑ̃ti, uti, fəni
	Il y a des aulnes à Châtellerault. Mon fils s'amuse tout son soûl. Le cul-de-jatte m'a donné des aulx. Quinault était un poète français. Il se tâte le pouls avant de partir.	il j a dez oːn a ʃɑtɛlro. mɔ̃ fis samyːz tu sɔ̃ su. lə kydʒat ma dɔne dez o. kino etɛ œ̃ pɔɛːt frɑ̃sɛ. il sə tɑːt lə pu avɑ̃ də partiːr.
Familiar	Il me semble qu'ils n'ont rien. Il ne sait pas ce qu'il dit. Il faut qu'il vienne quelquefois. Celui-ci peut tuer quelqu'un. Quelques-uns parlent comme celui-là.	imsɑ̃ːbl ki nɔ̃ rjɛ̃. insepɑ skidi. ifo ki vjɛn kɛkfwa. sɥisi pø tɥe kɛkœ̃. kɛkzœ̃ parl kɔm sɥila.

CHAPTER XXIV

THE TRILLS [r] and [R]

117. This consonant is pronounced more strongly than in English, being always 'rolled.' In the South of England and also in America it is generally ignored altogether, unless it begins a syllable. For example, *farm* is pronounced very much like [fɑːm], *fair* like [fɛɪə], and so on. In the North of England and in Scotland it is different, the [r] being usually well 'rolled,' but in other English-speaking parts the 'roll' is never heard except in excited or emphatic speech. The student who wishes to speak French properly, must therefore acquire the French [r], either the palatal one (phonetic symbol [r]) or the uvular one (phonetic [R]), both of which are 'rolled.'

118. In the palatal [r], **the air is stopped by raising the point of the tongue to the palate, but the tongue is continually giving way and reinstating itself in the same place, so that there is practically a continuous flow of air, with a kind of trill or trembling.** The diagram in § 111, for the French [l], illustrates also the tongue position for [r]. It is the old Roman, as well as the Italian and the Spanish sound of the consonant, and being much clearer than the uvular one, is generally the one used in singing, in oratorical declamations, and in the French theatres, and is very acceptable in ordinary conversation. If the learner has any difficulty in its production, he should practise [tr], as the tongue position of [t] is somewhat similar to that of [r]. Continuous practice will produce a good palatal [r].

119. The uvular sound [R] is known as the 'Parisian *r*,' or '*r grasseyé*.'[1] It is common in Paris and in the large

[1] The term *grasseyer*, however, strictly means 'to speak thick,' to be unable to pronounce well certain letters, *r* among others, and consequently it is applied in certain districts to designate unpleasant, muffled varieties of [R].

towns of the north and west, and is regarded as more 'aristocratic' perhaps than the palatal sound, and as belonging more to cultivated society. The 'rolling' is **produced by the uvula vibrating on the back of the tongue**, as in the accompanying diagram, and the tongue-point, instead of being raised against the hard palate, is kept down and pressed against the lower teeth. This *r* is frequent in the north of England and in Scotland, giving rise to the Northumbrian and Scotch burr, and is not difficult to acquire. When one

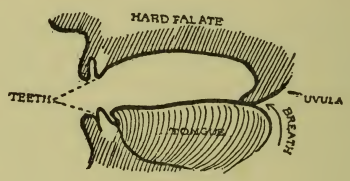


FIG. 3

gargles, for example, a series of uvular *r*'s is produced, and they are uttered even more energetically, although innocently, by those who snore. It only remains to sound them without these accompaniments. Let the learner pronounce [RG], as if he were going to gargle, and the result will be a Parisian [R], with the uvula trembling on the tongue.[1]

120. One or other of these sounds is absolutely necessary to good French speech, and a choice should be made between them. Many excellent teachers insist on the palatal form and condemn the uvular. The former certainly is the more widely used, apart from the large towns, and has the advantage

[1] The uvular *r* is largely a modern substitute for the palatal one, although it is difficult to determine the approximate date when it became popular. In Molière's time the palatal form was general in Parisian speech, as is evident from *Le Bourgeois Gentilhomme* (II. Sc. 4): "Le *r* se forme en portant le bout de la langue jusqu'au haut du palais, de sorte qu'étant frôlée par l'air qui sort avec force, elle lui cède et revient toujours au même endroit, faisant une manière de tremblement: Rra." The same description is found in Cordemoy's *Discours physique de la parole* (1668). The theory that the uvular *r* was introduced by *Les Précieuses* has little or no historical support. It is more likely to have spread as a careless pronunciation of the palatal one, which requires more energy of tongue, and is not easily learned by children especially.

of being clearer, more sonorous, and less trying to the throat. But at all events, the student must **produce a proper r, whether palatal or uvular.** If he has a good one already, he should not change it, as any kind of trilled *r* is acceptable to the French.

121. One serious fault with English speakers, as already stated, is to neglect the *r* altogether, unless it begins a syllable. This is particularly noticeable before a consonant in the interior of a word. Consequently, they pronounce *arme* like *âme*, *partir* like *pâtir*, *sortez* like *sautez*, etc. Even French people are found pronouncing *parce que* as [paskə] ; sometimes they say *bonjou' m'sieur*, and they frequently omit the *r* of the preposition *sur* before a consonant, especially *l*, as *sur le dos* [syldo], *sur le flanc* [sylflã], *sur le boulevard* [sylbulvaɪr]. This lax pronunciation is the basis of the French conundrum, " Why is a tanner like the sultan ? " " Because he is *sur le tan* " [syltã]. The fault, which is very common with English-speaking students, is a serious one, and leads to confusion. To remedy it, the syllables should be detached from each other, so as to make the *r* final, as *par-tir*. They should then be pronounced **separately,** at first slowly and afterwards more and more rapidly, making sure that the *r* is energetically maintained. Practice should be made with such words as *parler*, *garçon*, *border*, *torpeur*, *cordeau*, *fermer*, *nerveux*, *mercredi*, etc.

122. Another English fault is to insert [ə] between a long vowel and the *r*, as a glide or bridge between the vowel and the trill, so that we have *père* pronounced as [pɛɪər], *tour* as [tuɪər], etc. This glide, so common in English, must be avoided in French, and the vowel followed immediately by the *r*, as [pɛɪr], [tuɪr]. (See § 12.)

123. The final *r* is generally pronounced, as *amer* [amɛɪr], *cuiller* [kɥijɛɪr], *éther* [etɛɪr], *Luther* [lytɛɪr]. But, since the beginning of the eighteenth century at least, it has always been **mute in the termination of -er verbs, and the terminations -ier, -yer, -ger,[1] -cher of nouns and adjectives of more than one syllable,** as *portier* [pɔrtje], *métayer* [metɛje], *berger* [bɛrʒe], *boucher* [buʃe]. To these must be

[1] Many foreign proper nouns in *-ger*, however, have the *r* sounded, as *Niger*, *Kruger*, *Clésinger*, *Scaliger*, etc.

added the adverb *volontiers* [vɔlõtje], *monsieur* [məsjø], *gars* [gɑ], *déjeuner* (breakfast), *goûter* (lunch), *dîner* (dinner), *souper* (supper), *parler* (speech), *poulailler*, *oreiller*, and one or two others.

EXERCISES

René tarde à lire leur lettre.	rəne tard a liːr lœr lɛtr.
Robert regarde les roses rouges.	rɔbɛːr rəgardə le roːz ruːʒ.
Rira bien qui rira le dernier.	riːra bjɛ̃ ki riːra lə dɛrnje.
Richard arrose les arbres fruitiers.	riʃaːr aroːz lez arbrə frɥitje.
Pierre reviendra mercredi à Paris.	pjɛːr rəvjɛ̃dra mɛrkrədi a pari.
Sa croupe se recourbe en replis tortueux. (RACINE)	sa krup sə rəkurb ɑ̃ rəpli tɔrtɥø. (rasin)
Je pars, j'erre en ces rocs où partout se hérisse. . . . (LEMIERRE)	ʒə paːr, ʒɛːr ɑ̃ se rɔk u partu sə eris. . . . (ləmjɛːr)

[ɛːr]	Cher, enfer, fer, ver, fier, hier, hiver, mer, tiers, acquiers	ʃɛːr, ɑ̃fɛːr, fɛːr, vɛːr, fjɛːr, jɛːr, ivɛːr, mɛːr, tjɛːr, akjɛːr
	Aster, tender, revolver, pater	astɛːr, tɑ̃dɛːr, revɔlvɛːr, patɛːr
	Jupiter, Quimper, Esther, Auber	ʒypitɛːr, kɛ̃pɛːr, ɛstɛːr, obɛːr
-ier	Premier, dernier, rosier, singulier, armurier, barbier, chandelier, pommier	prəmje, dɛrnje, rozje, sɛ̃gylje, armyrje, barbje, ʃɑ̃dəlje, pɔmje
-yer	Ecuyer, foyer, voyer, noyer, clayer	ekɥije, fwaje, vwaje, nwaje, klɛje
-ger	Léger, ménager, Alger, Roger, Tanger	leʒe, menaʒe, alʒe, rɔʒe, tɑ̃ʒe
-cher	Cocher, rocher, toucher, vacher, Larcher	kɔʃe, rɔʃe, tuʃe, vaʃe, larʃe

CHAPTER XXV

THE FRICATIVES

124. [f]. This is an unvoiced consonant, represented generally by *f*, but sometimes by *ph*, especially in Greek words. For its production, the lower lip is brought into contact with the upper teeth, but the contact does not intercept the breath entirely: it only causes sufficient obstruction to produce a kind of explosiveness when they are separated.

125. Final *f* is usually sounded. But it is **mute in the following cases:**

(1) In *clef* [kle], and generally in the plurals *œufs* [ø],[1] *bœufs* [bø], *nerfs* [2] [nɛir], and sometimes in *cerfs, serfs* [sɛir].

(2) In the combinations: *bœuf gras, cerf-volant, cerf-dix-cors, nerf-de-bœuf, chef-d'œuvre.*

(3) In the place-names: *Neufchâteau, Neufchâtel, Neufbourg, Neuf-Brisach.*

EXERCISES

François fait une farce au philosophe.	frɑ̃swa fɛ yn fars o filɔzɔf.
La fille de Frédéric est faible.	la fiːj də Frederik ɛ fɛːbl.
La foudre frappe la fonderie de fer.	la fudr frap la fɔ̃dri də fɛːr.
Félix a fusillé le fils du forgeron.	feliks a fyzije lə fis dy fɔrʒərɔ̃.
La foule effrayée fuit dans le café.	la ful efrɛje fɥi dɑ̃ lə kafe.
Un frais parfum sortant des touffes d'asphodèles. (Victor Hugo)	œ̃ frɛ parfœ̃ sɔrtɑ̃ de tuf dasfɔdɛl. (viktɔr ygo)
Sounded: Chef, bref, bas-relief, canif, soif, rosbif, œuf, bœuf, nerf, serf	ʃef, brɛf, bɑrəljɛf, kanif, swaf, rɔsbif, œf, bœf, nɛrf, sɛrf

[1] Many people pronounce *œufs* as [ø] only after a [z], as in *trois œufs, douze œufs, quinze œufs*, but they sound the *f* in other cases, as in *quatre œufs, combien d'œufs, un cent d'œufs*, etc. There is a growing tendency for final *f* to establish itself everywhere in pronunciation.

[2] In the singular *nerf* also, the *f* is mute as a rule when the word is used figuratively, as in *ce style a du nerf* [nɛːr].

Mute	Ce bœuf gras est de Neufchâtel.	sə bøgrɑ ɛ də nœʃatɛl.
	Le Cid est le chef-d'œuvre de Corneille.	lə sid ɛ lə ʃɛdœːvrə də kɔrnɛːj.
	Les cerfs effrayent vos bœufs.	le sɛːr efrɛːj vo bø.
	Les nerfs sont sensitifs ou moteurs.	le nɛːr sɔ̃ sɑ̃sitif u motœːr.
	Il a mis la clef sous la porte.	il a mi la kle su la pɔrt.
	Le cerf-volant est un jouet d'enfant.	lə sɛrvɔlɑ̃ ɛt œ̃ ʒwɛ dɑ̃fɑ̃.
	Le nerf-de-bœuf est un ligament.	lə nɛrdəbœf ɛt œ̃ ligamɑ̃.
	Les œufs sont très nourrissants.	lez ø sɔ̃ trɛ nurisɑ̃.

126. [v]. For this consonant the lip is not pressed so tightly against the upper teeth, but otherwise the formation is precisely the same as for *f*, with the addition of voice from the vocal chords. In English the amount of voice given is frequently insufficient, so that there is little difference between the two consonants, but in French care must be taken to produce as much voice as possible. Practice should be made with words beginning with *v*, the consonant being lengthened and dwelt upon, so as to ensure full vocal quality. Thus, *v-oulez-v-ous v-enir v-oir v-otre v-oisin ?*

Note that *w* in words of German or Flemish origin is pronounced *v*, as *Waterloo* [vatɛrlo], *Wéser* [vezɛir], *Wurtemberg* [vyrtɛ̃bɛir]. *Wagon* is also [vagɔ̃].

EXERCISES

Voulez-vous venir vivre à Versailles ?	vulevu vniːr viːvr a vɛrsɑːj ?
Voici votre neveu vis-à-vis de vous.	vwasi vɔtrə nəvø vizavi d vu.
Vivien veut vendre la vieille voiture.	vivjɛ̃ vø vɑ̃ːdrə la vjɛːj vwatyːr.
Votre voisin vient voir la ville.	vɔtrə vwazɛ̃ vjɛ̃ vwaːr la vil.
Votre vaisseau arrive vendredi à Venise.	vɔtrə vɛso ariːv vɑ̃drədi a vəniːz.

127. [s]. For this consonant, the fore-tongue touches the upper gums, but a narrow passage is left over the middle of it, through which the breath is sent with a clear hissing sound. The articulation ends with an abrupt explosive withdrawal of the tongue from this position. In French, the *s* is pronounced more energetically than in English, the organs being held well in position during the emission of the breath.

128. Like most consonants *s* generally remains mute at the end of words, as *bras* [bra], *toujours* [tuʒuɪr], *abus* [aby], *nous parlons* [parlõ]. Note that it is also mute in the interior of some words:

(1) **In compounds beginning with the possessive mes-, or the articles les-, des-,** as *mesdames* [medam], *lesquels* [lekɛl], *desquels* [dekɛl].

(2) **In names of individuals commencing with Des- or Bois-,** as *Descartes* [dekart], *Despois* [depwɑ], *Destouches* [detuʃ], *Boislile* [bwalil].

(3) **In proper nouns, when it comes before a consonant.** In this case the *s* plays the *rôle* of a circumflex, and causes the vowel preceding to be long if under stress, as *Nesle* [nɛɪl], *Fresnes* [frɛɪn], *Du Guesclin* [gɛklɛ̃], *Delisle* [dəliɪl], *Chasles* [ʃɑɪl], *Rosny* [rony]. In the ordinary spelling, this class of words has not undergone the change imposed on common nouns by the Academy in 1740, by which *bastir, teste*, etc., became *bâtir, tête*, etc. The following words, however, have the *s* sounded: *Montespan, Montesquieu, Pascal, Islande, Mesmer, Crespin, Robespierre, Esquirol, Isnard*, and two or three others, as well as when *s* precedes *t* (*Estienne, Mistral, Restaut*, etc.). The *s* is also sounded in ancient or foreign names (*Israël, Dresde*, etc.). In South France, too, the *s* has preserved its sound, so that we have *Estaing* [ɛstɛ̃], *Lesparre* [lɛspaɪr], etc.

129. Although final *s* is generally mute, it is **pronounced** in the following cases:

(1) **In a few words mostly monosyllabic,** viz. *as* [ɑɪs], *ambesas* [ãbzɑɪs], *ès* [ɛs], *us* [ys], *ours* [urs], *hélas* [elɑɪs], *métis* [metiɪs], *jadis* [ʒɑdis], *laps* [laps], *fils* [fis], *reps* [rɛps], *mars* [mars] (the month, or Mars, the god of war),[1] *sus* [sys], *cens* [sãɪs],[2] *tous* (the pronoun, [tuɪs]),[3] *parisis* [pariziɪs]

[1] When the word is applied to the *planet*, the *s* is usually mute, as it is also in the proper name *Cinq-Mars*.

[2] But in *encens* the *s* is generally mute.

[3] Note that the *s* is only sounded in the pronoun, as *ils viendront tous* [tuːs], *tous debout*, etc. This rule prevents confusion between such expressions as *ils ont tous* [tuːs] *dit* and *ils ont tout* [tu] *dit, ils sont tous pleins* and *ils sont tout pleins, ils oublient tous ce qu'on a dit* and *ils oublient tout ce qu'on a dit*, etc.

(as in *sou parisis*), *pataquès* [patakɛɪs]. In this connexion, note the following variations:

Bis (the adverb) is pronounced [biɪs], as *crier bis*; but *bis* (adjective) is [bi], as *du pain bis*.

Gens is usually pronounced [ʒɑ̃], but one often hears the pronunciation [ʒɑ̃ɪs] in the south. *Gens*, a Roman family, is [ʒɛ̃ɪs], as in *la gens Fabia*.

Lis is now [liɪs], but the old pronunciation [li] remains (according to the Academy, at least) in the compound *fleur de lis*, and is found in verse.

Mœurs is [mœrs] now, but the old form [mœɪr] survives in verse and solemn speech.

Os is correctly pronounced [ɔs] in the singular, and [o] in the plural. The pronunciation [ɔs] or [oɪs] in the plural is, however, frequently used by medical men in referring to the bones of the human body.

Plus is [ply] before a consonant, as *plus grand*, and [plyz] in liaison before a vowel, as *plus aimable*. But it is pronounced [plys] when final or emphatic, so long as it is not part of a negation; thus, *mettez deux en plus* [plys], *j'en ai plus* [plys], but *je n'en ai plus* [ply]. It is also [plys] in mathematical language, as *2 plus 2 font 4*; and in the grammatical term *le plus-que-parfait*.

Sens is generally [sɑ̃ɪs], as in *les cinq sens*, *contre-sens*, *non-sens*, *en tous sens*, *il n'a pas de sens*, etc. But the *s* is sometimes mute in *bon sens*, always in *sens dessus dessous*, *sens devant derrière*, and generally in *le sens commun*.

Vis (a screw) is [vis], as is also the compound *tournevis*; but *vis*, the indicative of *vivre* and the past definite of *voir*, is pronounced [vi].

(2) **It is sounded in the foreign terminations (mostly Greek and Latin)** *-as*, *-ès*, *-is*, *-os*, *-us*, the preceding vowel being generally long, as *atlas* [atlɑɪs], *florès* [flɔrɛɪs], *gratis* [gratiɪs], *pathos* [patɔɪs], *blocus* [blɔkyɪs]; also in the Latin words *biceps*, *triceps*, *forceps*, etc. *Chaos*, however, is [kao]; and the *s* is not pronounced in the names of certain cloths: *jaconas*, *lampas*, *gingas*, and *damas*, nor in *balandras*, *sassafras*, *matras*, or *tétras*.

(3) **Similarly in proper names,** the preceding vowel being generally long, as *Arras* [arɑɪs], *Gil Blas* [ʒil blɑɪs], *Léonidas* [leɔnidɑɪs], *Médicis* [medisiɪs], *Lesseps* [lɛsɛps], *Paris* (name

of person) [pɑriɪs], *Mons* [mɔ̃ɪs], *Rheims* [rɛ̃ɪs], *La Lys* [liɪs] (river).[1] But when names are prenomens or familiar, the *s* remains mute, as in *Lucas, Denis, Louis, Alexis, Nicolas, Thomas, Jésus,*[2] *Judas, Dumas,* etc.

130. The letter *s* is not the only one in ordinary spelling that represents the sound [s]. **The letter c** does so before *e, i, y,* and **ç** before *a, o, u,* as *cela, ciel, cycle, force, glaçant, glaçon, reçu.* **The combination sc** is pronounced [s] before *e, i, y,* as *scène* [sɛɪn], *sceau* [so], *scélérat* [selera], *irascible* [irasibl], *sceptique* [sɛptik]. **The letter x** is sounded [s] in a few cases, such as *six, dix* [sis, dis] when used as nouns,[3] *soixante* [swasɑ̃ɪt], *Auxerre* [osɛɪr], *Auxois* [oswa], *Auxonne* [osɔn], *Buxy* [bysi], *Bruxelles* [brysɛl],[4] *Béatrix* [beatris], *Aix-les-Bains* [ɛslebɛ̃], *Aix-la-Chapelle* [ɛslaʃapɛl]. In the last two, however, the pronunciation [ɛks] is becoming frequent.

The name of the historical French banker, *Law,* has generally been pronounced [lɑɪs].[5]

[1] The *s* is generally mute, however, in those proper names in *-ans* or *-ens* which are pronounced with the nasal [ɑ̃] (*Orléans, Conflans, Le Mans,* etc.), in proper names in *-ins* (*Salins, Vervins, Norvins,* etc.), in *Amiens* [amjɛ̃] and *Damiens* [damjɛ̃], in proper names in *-rs* (*Tours, Flers, Mamers, Vercors,* etc.), and in a few others (*Soissons, Nyons,* etc.). *Metz* is [mɛɪs], and *Retz* is [rɛɪs].

[2] Many Protestants, however, prefer to sound the *s* of *Jésus,* so as to show respect for the name, and perhaps also to make themselves distinct from the Catholics. Some learned men also sound it in order to make the name like those of other historical persons.

[3] See chapter on numerals.

[4] The pronunciation [bryksɛl], sometimes heard, sounds vulgar.

[5] This is not due, as some think, to the fact that *Laws* is a second form of the name in Scotland, but to the expression 'Law's Bank,' which was common among the people (cf. *chez Maxim's*).

EXERCISES

Ces serpents de Perse sifflent souvent.	se sɛrpɑ̃ də pɛrs siflə suvɑ̃.
Il faisait sonner sa sonnette.	il fəzɛ sɔne sa sɔnɛt.
Sa sœur Cécile est sans souci.	sa sœːr sesil ɛ sɑ̃ susi.
Ces scies, monsieur, ce sont soixante sous.	se si, məsjø, sə sɔ̃ swasɑ̃ːt su.
Les cinq sœurs de Simon sont douces.	le sɛ̃k sœːr də simɔ̃ sɔ̃ dus.
Voici ces six cent six saucisses-ci.	vwasi se si sɑ̃ si sosis-si.

mes- etc.	Mesdemoiselles, messieurs, messeigneurs	Medmwazɛl, mesjø, mesɛɲœːr

-s- mute	Aisne, Quesnel, Asnières, Besnard, Cosne, Avesne, Vosges, Champmeslé	ɛːn, kɛnɛl, ɑnjɛːr, bɛnaːr, koːn, avɛːn, voːʒ, ʃɑ̃mɛle
	Le pain bis est de couleur grise. La cantatrice a les honneurs du bis. Sophie s'orne de fleurs de lis. La France est la royaume des lis. On étudie les mœurs des abeilles. Il lui a donné un os à ronger. Il n'a que les os et la peau. C'est le plus que je puisse faire. Un lit, une table, plus deux chaises. Plus on est de fous, plus on rit. Je vis à Saint-Servan un escalier à vis. Ces gens n'ont pas le sens commun. Cet homme perd le sens du vrai.	lə pɛ̃ bi ɛ də kulœːr griːz. la kɑ̃tratris a lez ɔnœːr dy biːs. sɔfi sɔrnə də flœːr də li. la frɑ̃ːs ɛ la rwajoːm de liːs. ɔ̃n etydi le mœrs dez abɛːj. il lɥi a dɔne œ̃n ɔs a rɔ̃ʒe. il na kə lez o e la po. sɛ lə plys kə jə pɥis fɛːr. œ̃ li, yn tabl, plys də ʃɛːz. plyz ɔ̃n ɛ də fu, plyz ɔ̃ ri. ʒə vi a sɛ̃-sɛrvɑ̃ œ̃n ɛskalje a vis. se ʒɑ̃ nɔ̃ pɑ lə sɑ̃ kɔmɛ̃. sɛt ɔm pɛːr lə sɑ̃ːs dy vrɛ.
s sounded	Aloès, cortès, express, vasistas, stras, iris, oasis, rachitis, cassis,[1] albatros, rhinocéros, burnous, omnibus, prospectus, hiatus, rébus	alɔɛːs, kɔrtɛːs, ɛkspres, vasistɑːs, strɑːs, iriːs, oaziːs, raʃitiːs, kɑsis, albatrɔːs, rinɔserɔːs, byrnus, ɔmnibyːs, prɔspɛktyːs, jatyːs, rebyːs
	Agnès, Bernis, Clovis, Jonas, Rubens	ajɛːs, bɛrniːs, klɔviːs, ʒɔnɑːs, rybɛ̃ːs

[1] A ' black currant,' but *cassis*, ' cross drain,' has the final *s* mute.

131. [z]. This is the voiced consonant corresponding to [s], as in *zèle, zone, bronzé,* etc. It requires the same movement of the organs as [s], but before and during the articulation the vocal chords vibrate, making the consonant soft and sonorous. In French this vocal quality must be fully produced.

132. A simple *s* between two vowels (the first not being a nasal) is generally pronounced [z], as *aisé* [ɛze], *misérable* [mizerabl], *rose* [roɪz], *paisible* [pɛzibl].[1] It is not always so, however, in **compound** words, whose second element begins with *s*. If the first element be any of the prefixes *dés-*, *ré-*

[1] English to some extent follows the same rule, as in the words *easy, miserable, rose.*

(not *re-*), *més-*, or *trans-*, the *s* takes the [z] sound, as *désunion* [dezynjɔ̃], *déshonneur* [dezɔnœɪr],[1] *résister* [reziste],[2] *mésallier* [mezalje], *transaction* [trɑ̃zaksjɔ̃].[3] In the case of *pré-*, too, the *z* sound **mostly** occurs, as *présent* [prezɑ̃], *présomption* [prezɔ̃psjɔ̃], *présumer* [prezyme].[4] But in all other cases of distinct compounds, the *s* retains its proper sound, as *resaluer* [rəsalɥe], *monosyllabe* [mɔnɔsilab], *entresol* [ɑ̃trəsɔl], *tournesol* [turnesɔl], *antisocial* [ɑ̃tisɔsjal], *soubresaut* [subrəso], *Lesage* [ləsaɪʒ], *havresac* [ɑvrəsak], *vivisection* [vivisɛksjɔ̃].

133. Final *z* is pronounced only in one or two words, such as *gaz* [gɑɪz], *fez*, and in a few proper names, as *Berlioz*, *Rodez*, *Suez*, *Cortez*, etc. In German words it becomes *s*, as *quartz* [kwarts], *ruolz* [ryɔls], *sedlitz* [sɛdlits].

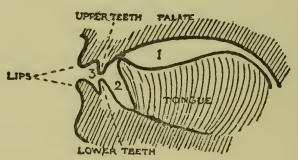
[1] *Désuétude* is an exception [desɥetyd].
[2] *Résection* and *réséquer* [resɛksjɔ̃, resɛke] are exceptions.
[3] *Transylvanie* and *transept* are exceptions [trɑ̃silvani, trɑ̃sɛpt].
[4] *Préséance*, *présupposer*, and *présanctifier* are exceptions.

EXERCISES

Voilà deux oiseaux sur le gazon.		vwala døz wazo syr lə gɑzɔ̃.
Mes cousines, Louise et Susanne, sont jalouses.		me kuzin, lwiːz e syzan, sɔ̃ ʒaluːz.
Les enfants d'Isabelle sont amusants.		lez ɑ̃fɑ̃ dizabɛl sɔ̃t amyzɑ̃.
Ces hommes résident dans l'Ile de Jersey.		sez ɔm rezid dɑ̃ lil də ʒɛrzɛ.
Avez-vous vu les zig-zags des éclairs ?		avevu vy le zigzag dez eklɛːr ?
s=[z]	Baiser, maison, nasal, risible, usurper, Joseph, fusiller, besoin	bɛze, mɛzɔ̃, nazal, rizibl, yzyrpe, ʒozɛf, fyzije, bəzwɛ̃
Dés-	Désaccord, désigner, désir, désoler	dezakɔːr, deziɲe, deziːr, dezɔle
Ré-	Réseau, résider, réserver, résoudre	rezo, rezide, rezɛrve, rezudr
Més-	Mésange, mésavenir, mésestimer	mezɑ̃ːʒ, mezavniːr, mezɛstime
Trans-	Transition, transitif, transiger	trɑ̃zisjɔ̃, trɑ̃zitif, trɑ̃ziʒe
Pré-	Présider, préserver, présenter	prezide, prezɛrve, prezɑ̃te
s=[s]	Antiseptique, resigner, mansuétude, parasol, vraisemblable, polysyllabe, Lasalle, Lesaint, Desaix	ɑ̃tisɛptik, rəsiɲe, mɑ̃sɥetyd, parasɔl, vrɛsɑ̃blabl, pɔlisilab, lasal, ləsɛ̃, dəsɛ

134. [ʃ] (Ch). This is the unvoiced consonant corresponding to [ʒ]. In ordinary French spelling it is represented by the two letters *ch* (as in *chat, chez, roche*) and in many foreign words by *sch* (as in *scottisch, Herschel,* etc), but it is really a single sound, identical with *sh* in English (*e.g.* sh*ee*p, sh*illing*, fash*ion*). It has no relation to the English *ch*, which is generally pronounced [tʃ], as in *church, change,* etc., and this sound must be avoided.

135. The proper enunciation of the consonant in French requires the formation of three small resonators in the mouth, —the first in the middle of the tongue, the second between the under part of the tongue and the teeth, and the third between the teeth and the lips.



Position of organs for [ʃ]. The resonators are marked 1, 2, 3

FIG. 4

The chief fault of English students is that they do not project the lips sufficiently, and they thus suppress an indispensable resonator, the result being that the sound is too thin and harsh. Practice should be made with *chut* (silence !), pronounced [ʃt], taking care that the lips and other organs are in position before the breath passes through the mouth.

136. Note that the group *ch* is not always pronounced [ʃ], but frequently takes the sound of [k]. This is so in the following cases :

(1) **Always before a consonant,** as *chrétien* [kretjɛ̃], *chronique* [krɔnik,] *Christophe* [kristɔf].

(2) **Almost always when final,** as *varech* [varɛk], *cromlech* [krɔmlɛk], *Énoch* [enɔk]. In *almanach,* however, it is generally mute [almana], and in *farouche, punch, Foch,* and *Auch* (as well as several other proper names of the south) it is [ʃ] : [faruʃ, pɔ̃ɪʃ, fɔʃ, ɔʃ].

(3) **Frequently in borrowed words, especially before a, o, or u,** as *archange* [arkɑ̃ːʒ], *archaïque* [arkaik], *choriste* [kɔrist], *écho* [eko], *chœur* [kœɪr], *Antiochus* [ɑ̃tjɔkyɪs]. Only in a few instances does the *k* sound occur before *e, i,* as in *orchestre, orchis, lichen, Michel-Ange, Machiavel,* etc.

Most words in these three classes are from Greek or Hebrew, and are easily identified, as there is generally a corresponding English word in which *ch* has the sound of *k* (thus *chrétien,* Christian, *archange,* archangel). In all other cases (these being of the more **familiar** type) the symbol *ch* takes the [ʃ] sound, as *chanter, chapeau, chose, archiduc* (and all words compounded with *archi-,* except *archiépiscopal* sometimes), *archevêque, Michel,* etc.

EXERCISES

Il charge les choux sur le cheval.	il ʃarʒ le ʃu syr lə ʃəval.
Charlotte chante dans sa chambre.	ʃarlɔt ʃɑ̃ːt dɑ̃ sa ʃɑ̃ːbr.
Ce chasseur chasse sans chiens.	sə ʃasœɪr ʃas sɑ̃ ʃjɛ̃.
Les chameaux du marchand sont choyés.	le ʃamo dy marʃɑ̃ sɔ̃ ʃwaje.
Charles fait la mouche du coche.	ʃarl fɛ la muʃ dy kɔʃ.
[k] Technique, Christ, chromatique, Chloé, chaos, chorus, Chaldée, catéchumène, eucharistie, psychologie, gutta-percha, loch, St Roch, Lamech, Munich, Zurich, Bach, Moloch	tɛknik, krist, krɔmatik, kloe, kao, kɔryɪs, kalde, katekymɛːn, økaristi, psikɔlɔʒi, gytapɛrka, lɔk, sɛ̃ rɔk, lamɛk, mynik, zyrik, bak, molɔk
[ʃ] Chimère, chérubin, fétichisme, trochée, hiérarchie, monarchie	ʃimɛːr, ʃerybɛ̃, fetiʃism, trɔʃe, jerarʃi, mɔnarʃi
Christophe cherche du varech.	kristɔf ʃɛrʃ dy varɛk.
Saint Roch fut sauvé par un chien.	sɛ̃ rɔk fy sove par œ̃ ʃjɛ̃.
Rachel trouve du lichen sur les rochers.	raʃɛl truːv dy likɛn syr le rɔʃe.
Charles a caché la table de loch.	ʃarl a kaʃe la tablə də lɔk.
L'eucharistie est un sacrament chrétien.	løkaristi ɛt œ̃ sakrəmɑ̃ kretjɛ̃.

137. [ʒ] **(J).** This consonant, which is the voiced form of [ʃ], requires the same position of the organs, but with the addition of vocality. It is indicated in some phonetic systems by the two letters **zh,** but it is one sound only, and is better represented by the single sign [ʒ]. It occurs in ordinary

French spelling as *j*, or as *g* before *e*, *i*, *y*, and is pronounced like the *s* in the English words '*leisure*,' '*measure*,' etc., as *jour* [ʒuɪr], *juste* [ʒyst], *George* [ʒɔrʒ], *sage* [saɪʒ]. The sound must not be confused with that of *j* in English, which is really [dʒ], as in John [dʒɔn].

138. Note that in some words the combination *ge* is pronounced [ʒ], the *e* mute being simply introduced to soften the *g* into [ʒ], since *g* is always hard before *a*, *o*, *u*, Thus, we have *geôle* [ʒoɪl], *pigeon* [piʒõ], *gageure* [gaʒyɪr], *mangeure* [mãʒyɪr], *vergeure* [vɛrʒyɪr], *mangeons* [mãʒõ]. Similarly, we have *nous jugeons* [jyʒõ], *il jugea* [jyʒa], etc.

EXERCISES

Les gens sages sont toujours justes.	le ʒã saːʒ sõ tuʒuːr ʒyst.
Je jouis des longues journées de juin.	ʒə ʒwi de lõːg ʒurne də ʒɥɛ̃.
Je n'aime pas la neige ni les gelées.	ʒə nɛːm pɑ la nɛːʒ ni le ʒəle.
Ils ne mangent pas de jambon.	il nə mãːʒ pɑ də ʒãbõ.
Jules joue avec Jacques tous les jours.	ʒyl ʒu avɛk ʒɑːk tu le ʒuːr.
Ci-gît le jeune gendre du geôlier.	siʒi lə ʒœn ʒãːdrə dy ʒolje.
A déjeuner le juge mangea des pigeons.	a deʒœne lə ʒyːʒ mãʒa de piʒõ.

CHAPTER XXVI

THE NASAL CONSONANTS

139. [m], [n]. For the nasal consonants the air is stopped in the mouth and allowed to pass out through the nose. In *m* the stoppage is made by lightly closing the lips, and in *n* by raising the point of the tongue to the upper gums. At the same time the velum is lowered, and the breath thus passes entirely through the nose. Both *m* and *n* are usually voiced in French, *i.e.* the vocal chords are set in vibration, and there is thus a suppressed sound, as it were, which is the intentional result of an effort to produce voice. Only in exceptional cases, referred to under Assimilation, do they lose their vocal quality. The fault of English-speaking students is that they do not give sufficient voice to these nasal consonants, especially when they are initial.

140. It should be remembered that final *m* or *n*, as already stated (§ 86 (4)), is **sounded** in many foreign and unfamiliar words, and the vowel preceding it has no nasal sound. Thus, *maximum* [maksimɔm], *Jérusalem* [ʒeryzalɛm], *hymen* [imɛn], *dolmen* [dɔlmɛn]; also that *m* is not sounded medially in *automne* [ɔtɔn], nor in *damner* or its derivatives (*condamner, condamnable,* etc.).

EXERCISES

Mon maître est mort au mois de mai.	mɔ̃ mɛːtr ɛ mɔːr o mwɑ də mɛ.
Madame Mimel me semble misérable.	madam mimɛl mə sãːblə mizerabl.
Monsieur Marcel malmène ma mère.	məsjø marsɛl malmɛn ma mɛːr.
Maurice aime ce morceau de musique.	mɔris ɛːm sə mɔrso də myzik.
Mon mari est le meilleur du monde.	mɔ̃ mari ɛ lə mɛjœːr dy mɔ̃ːd.
J'aime le miel mieux que la moelle.	ʒɛːm lə mjɛl mjø kə la mwal.
Le mur murant Paris rend Paris murmurant.	lə myːr myrɑ̃ pari rɑ̃ pari myrmyrɑ̃.

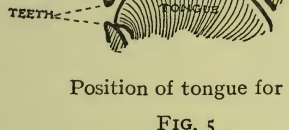
Ni Nicolas ni Nanine n'est innocent.	ni nikɔla ni nanin nɛt inɔsɑ̃.
Prenons maintenant notre dîner.	prənɔ̃ mɛ̃tnɑ̃ nɔtrə dine.
Notre nièce n'aime pas notre voisin.	nɔtrə njɛs nɛːm pɑ nɔtrə vwazɛ̃.
Notre journal a des annonces nombreuses.	nɔtrə ʒurnal a dez anɔ̃ːs nɔ̃brøːz.
Le neveu de Nannette est de noble mine.	lə nəvø də nanɛt ɛ də nɔblə min.
Non, il n'est rien que Nanine n'honore.	nɔ̃, il nɛ rjɛ̃ kə nanin nɔnɔːr.
Cette machine dépense le minimum de charbon.	sɛt maʃin depɑ̃ːs lə minimɔm də ʃarbɔ̃.
Comment fume-t-on l'opium ?	kɔmɑ̃ fymtɔ̃ lɔpjɔm ?
Mon médecin m'a condamné.	mɔ̃ mɛtsɛ̃ ma kɔ̃dane.
Marie demeure à Menton depuis l'automne.	mari dəmœːr a mɑ̃tɔ̃ dəpɥi lotɔn.
Il y a un spécimen d'un dolmen dans le muséum.	il ja œ̃ spesimɛn dœ̃ dɔlmɛn dɑ̃ lə myzeɔm.

141. [ɲ] **(GN).** This sound is generally known as '*n mouillé.*' It is represented in ordinary French orthography by the letters *gn,* as in *vigne, agneau,* etc., and never occurs initially in normal speech. As it has no equivalent in English, beginners are in the habit of turning it into [nj]. Thus, they pronounce *saignait* as if it were *c'est niais* [sɛnjɛ], *soigné* as if it were *soit nié* [swanje], and *pignon* as if it were part of the word *opinion* [ɔpinjɔ̃]. Even many French people have adopted this pronunciation, as being simpler and easier. But it is incorrect all the same, and a practised ear at once detects the fault. For [n] the point of the tongue has to be raised to the upper gums, whereas for [ɲ] it must be kept down. Moreover, the sound referred to is a double one [n+j], whereas it should be **a single nasal consonant,** although represented by the two letters *gn.*

The beginner will have little or no difficulty in acquiring the true pronunciation, if he will sound the English *-ng* (as in *sing, ring,* etc.) with the point of the tongue kept down against the lower teeth, and the middle of the tongue raised and pressed lightly against the hard palate, as in the diagram on opposite page.

The 'bunching up' of the tongue completely obstructs the mouth passage, the result being that the velum descends and the vibrating breath passes through the nose. For the

English *-ng*, it is the **back** part of the tongue that rises and comes into contact with the **soft** palate, but note that for *gn* it is the **middle** that rises and touches the **hard** palate. The French sound, while very like the English *-ng*, thus differs from it by being articulated farther forward.



Position of tongue for [ɲ]

FIG. 5

For the correct enunciation of *-gn*, therefore, all that is needed is to pronounce it as if it were the English *-ng*, but see that the point of the tongue is kept down, and that the **middle** (not back) portion is moved upward till it touches the hard palate. The English word *sing*, pronounced in this way (but with close *i*) will give the French word *signe*. Similarly, *bang* will give *bagne*; *pang*, *pagne*; *wrong*, *rogne*; and so on. Beginners will find the consonant to be most easily pronounced when preceded by the vowel [i], because with [i] (and still more with [j]) the front of the tongue is raised towards the hard palate (see § 8), though not sufficiently to close the mouth passage. If it be raised a little more than for [j], it will press against the hard palate, thus causing stoppage there and sending the breath through the nose. A little more practice with words in *-igne* (*signe*, *vigne*, *digne*, etc.) will lead to the correct pronunciation, and words can then be practised in which the consonant is preceded by other vowels, such as *daigner* [dɛɲe], *poignard* [pwaɲaʀ], *cogner* [kɔɲe], *Agnès* [aɲɛs]. When the consonant finishes and the tongue descends, the sound glides easily into the following vowel. To those who have no phonetic training, this brief glide seems something like a [j], and hence they introduce the semi-consonant, pronouncing *mignon* as [miɲjõ], etc., as they also do with *l mouillé*, making it [lj]. But this is not the right sound, as the detachment itself of the tongue from the palate makes the only correct glide.

142. The following table shows the formation of the three nasal consonants [m, n, ɲ], together with that of the English *-ng* (phonetic sign [ŋ]). In all four, the air is stopped in the mouth by means of some obstruction and sent through the nose.

Consonant	*Stoppage caused by*	*Part of palate touched*
m	Closing of lips	None
n	Point of tongue	Just behind upper teeth
ŋ	Back of tongue	Soft palate
ɲ	Middle of tongue	Hard palate, except front part

Note that English has three nasal consonants [m, n, ŋ], and French has three also [m, n, ɲ].

143. In a few words, after *o* or *a*, the combination *-ign-* used to be pronounced [ɲ], the *i* being silent. These are words in which the ancient spelling of *-ign* for *-gn* is still retained, such as *poigne* [pɔɲ], *poignée* [pɔɲe], *poignard* [pɔɲaɪr], *poignant* [pɔɲɑ̃], *empoigner* [ɑ̃pɔɲe], *encoignure* [ɑ̃kɔɲyɪr], *oignon* [ɔɲõ], *moignon* [mɔɲõ], *Philippe de Champaigne* [ʃɑ̃paɲ] (being the name of the province called *Champagne*), *Montaigne* [mõtaɲ] (being the common noun *une montagne*), *Cavaignac* [kavaɲak]. Under the influence of the ordinary spelling, however, practically every one of these words is almost always pronounced now the other way, as *poigne* [pwaɲ], *empoigner* [ɑ̃pwaɲe], *Montaigne* [mõtɛɲ]. Only *oignon* seems still to retain the old sound alone, and would shock good taste if it were pronounced with [wa].

144. It should be remembered that *gn* does not always represent the sound [ɲ]. **When initial** (except in *gnaf*, *gnon*, *gnangan*, and *gnognotte*, which are words of slang) **and in a few learned words** (including their derivatives), it is pronounced as [g+n]. Thus, *gnou* [gnu], *agnostique* [agnɔstik], *cognition* [kɔgnisjõ], *stagnation* [stagnɑsjõ]. This pronunciation, however, which only introduced itself in the seventeenth century, shows a tendency to give way in some cases to [ɲ].

EXERCISES

Il accompagne les agneaux aux montagnes.	il akɔ̃paɲ lez aɲo o mɔ̃taɲ.
Les cygnes du seigneur sont soignés.	le siɲ dy sɛɲœːr sɔ̃ swaɲe.
Il craignait l'indignation des seigneurs.	il krɛɲɛ lɛ̃diɲasjɔ̃ de sɛɲœːr.
L'ignominie est toujours poignante.	liɲɔmini ɛ tuʒuːr pɔɲɑ̃ːt.
Cette campagne a des montagnes magnifiques.	sɛt kɑ̃paɲ a de mɔ̃taɲ maɲifik.
Agnès a des oignons d'Espagne.	Aɲɛːs a dez ɔɲɔ̃ dɛspaɲ.
J'ai vu les vignobles de Joigny.	ʒe vy le viɲɔblə də ʒwaɲi.
Les ignorants ne sont pas indignes.	lez iɲɔrɑ̃ nə sɔ̃ paz ɛ̃diɲ.

g+n	Agnat, cognat, diagnose, gneiss, gnome, gnosticisme, igné, ignicole, ignivore, ignition, inexpugnable, pugnacité, magnolier, récognition, stagnant, magnificat	agna, kɔgna, djagnoːz, gnɛs, gnoːm, gnɔstisism, igne, ignikɔl, ignivɔːr, ignisjɔ̃, inɛkspygnabl, pygnasite, magnɔlje, rekɔgnisjɔ̃, stagnɑ̃, magnifikat

CHAPTER XXVII

THE EXPLOSIVES

145. [p], [b]. For [p], the lips are closed (in natural shape) and then opened abruptly, the compressed breath being emitted with distinct explosiveness. For [b], the formation is the same, except that the voiced quality is added.

The fault of English students is that they do not give sufficient voice to [b], so that one frequently hears something like [p]. To correct this fault, practice should be made with the phonetic syllable [œb], slowly and repeatedly uttered, taking care that the chords continue to vibrate till the consonant has actually exploded. When this habit of glottal vibration has been acquired, the vowel [œ] should be suppressed, so that the consonant may be articulated correctly of its own accord.

146. Note that *p* is not pronounced in the interior of the following words[1]: *baptême* [batɛm], *cheptel* [ʃətɛl], *compte* [kõt], *prompt* [prõ], *dompter* [dõte], *sculpter* [skylte], *temps* [tã], *exempt* [egzã], and **derivatives** from these[2]; nor in *corps* [kɔr], *je romps, tu romps, il rompt* [rõ], *sept, septième, septièmement.*[3] In all other cases it is clearly sounded, as *symptôme* [sẽptom], *adopter* [adɔpte], *assomption* [asõpsjõ].[4]

147. Like most consonants, *p* and *b* are usually mute at the end of words. But the **final b is sounded in proper names,** as *Job* [ʒɔb], *nabab* [nabab], **and in two or three other words,** such as *club, rob, rumb* [rõb]. **Final p is**

[1] The consonant *p* used to be mute in many words in popular use, especially before *t*, but only a few cases now remain.

[2] The *p* is pronounced, however, in *baptismal, exemption, impromptu,* and sometimes in *indomptable.*

[3] The *p* is pronounced in all other derivatives of *sept,* as *septembre* [sɛptãbr], etc., which are taken directly from the Latin.

[4] Sometimes when initial, it falls in very familiar expressions, such as *un (p)'tit garçon,* etc.

sounded in a few monosyllables, mostly foreign, as *cap, Gap* (town), *cep* (generally before a vowel), *croup, group, houp ! hop !* and in *handicap, hanap, jalap, julep, salep.*

EXERCISES

Le bon baron a la barbe blanche.	lə bɔ̃ barɔ̃ a lə barb blɑ̃ːʃ.
La robe de la bonne est bleue.	la rɔb də la bɔn ɛ blø.
Le bœuf est tombé dans l'abîme.	lə bœf ɛ tɔ̃be dɑ̃ labiːm.
Les bottes de Benjamin sont brunes.	le bɔt də bɛ̃ʒamɛ̃ sɔ̃ bryn.
La cabane est bâtie de briques.	la kaban ɛ bɑti də brik.
Papa part pour la Péloponnèse.	papa paːr pur la pelɔpɔnɛːz.
Paul se promène près du parapet.	pɔl sə prɔmɛn prɛ dy parapɛ.
Pierre ne prend pas son parapluie.	pjɛːr nə prɑ̃ pɑ sɔ̃ paraplɥi.
Le paysan a perdu ses pommes.	lə peizɑ̃ a pɛrdy se pɔm.
Philippe ne comprend pas ce passage.	filip nə kɔ̃prɑ̃ pɑ sə pɑsaːʒ.
Il fait beau temps pour le baptême.	il fɛ bo tɑ̃ pur lə batɛːm.
Le sculpteur est au septième ciel.	lə skyltœːr ɛt o sɛtjɛm sjɛl.
Le dompteur est exempt de blâme.	lə dɔ̃tœːr ɛt egzɑ̃ də blɑːm.
Au bout de compte il rompt ses fers.	o bu də kɔ̃ːt il rɔ̃ se fɛːr.
Il s'y donne promptement corps et âme.	il si dɔn prɔ̃tmɑ̃ kɔːr e ɑːm.
Elle prend un julep pour le croup.	ɛl prɑ̃ œ̃ ʒylɛp pur lə krup.
Il y a un club littéraire à Gap.	il ja œ̃ klyb literɛːr a Gap.
Les nababs expédient un group.	le nabab ɛkspedi œ̃ grup.
Il est armé de pied en cap.	il ɛt arme də pjet ɑ̃ kap.
Les ortolans nichent dans les ceps.	lez ɔrtɔlɑ̃ niʃ dɑ̃ le sɛp.

148. [t]. This consonant is represented in ordinary spelling by *th* as well as *t*. Thus, *thème* [tɛːm], *athée* [ate], *luth* [lyt], *gothique* [gɔtik], etc. For its enunciation, the air passage is stopped by the fore-tongue being raised to the upper gums, and as soon as the stoppage ceases, the compressed breath escapes with a kind of explosiveness.

149. There is a difference between English [t] and French [t]. For the English articulation the point of the tongue touches the hard palate a little behind the teeth (this is particularly so in the case of [tr]), whereas for the French the point must touch the gums **immediately** behind the teeth, as in the accompanying diagram. The pronunciation of the English word *toe* is thus appreciably different from that of the French word *tôt,* while the English pronunciation of such a combination as [tr] is so different from the French as to be

particularly displeasing to the French ear. All that the English speaker needs is to advance the tongue-point a little more towards the teeth, till it practically comes into contact with them (compare § 60, and *l*, § 112). If he has any

English *t* French *t*

FIG. 6

difficulty, let him imagine that he is going to pronounce a *d*, which has the tongue-point nearer the teeth than the English *t*, and he will thus come pretty near to the correct position.

150. Note that the combination *-ti* (not *-ty*) **followed by a vowel** is usually pronounced [si] or [sj]. It retains the [t] sound in the following cases:

(1) **When initial.** Thus, *tient* (and in compounds, as *contient, retiendra, maintien*, etc.), *tiède, tiare*, etc.

(2) **After s or x,** as *question* [kɛstjɔ̃], *combustion* [kɔ̃bystjɔ̃], *mixtion* [mikstjɔ̃].

(3) **In those words which have lost s before the t,** as *chrétien* [kretjɛ̃], old French *chrestien*; *châtier* [ʃɑtje], old French *chastier*; *Étienne* [etjɛn], old French *Estienne*; *étiage* [etjaɪʒ], old French *estiage*.

(4) **In substantives or adjectives in -tié, -tier, -tière, -tième,** as *amitié* [amitje], *pitié* [pitje], *portier* [pɔrtje], *litière* [litjɛɪr], *septième* [sɛtjɛm], *Poitiers* [pwatje], along with the adverb *volontiers* [vɔlɔ̃tje].

(5) **In the verbal terminations -tions, -tiez, and feminine participles in -tie, if the other forms of the verb have the [t] sound.** Thus, *nous sortions* [sɔrtjɔ̃], *vous sortiez* [sɔrtje], *nous hâtions* [ɑtjɔ̃], *vous hâtiez* [ɑtje], *partie* [parti].

(6) **In a few isolated words:** *antienne, centiare, corinthien, étioler, épizootie, garantie, galimatias, ortier, ortie, partie, repartie, rôtie, sortie, sotie, sympathie, tutie, Claretie, Sarmatie, Hypatie, Pythie,* and all other names with the Greek *th*.

In all other cases *ti* is pronounced [si, sj], as *suprématie* [sypremasi], *nuptial* [nypsjal], *patient* [pasjɑ̃], *initier* [inisje],

nous portions des portions [pɔrtjɔ̃ de pɔrsjɔ̃]. Many of these cases are spelt alike in English and French, but in English the *ti* is pronounced *sh*.

151. When *t* is final, it is generally mute, but it is sounded in some cases, as follows:

(1) **In many monosyllables,** such as *ut, brut, chut* [ʃt], *dot, fat, lut, luth, mat,*[1] *net, pat, rit, zut, est, ouest, Brest.*[2] The following special cases should be noted:

But, though normally pronounced [by] in Paris, is sometimes [byt], especially when final or emphasized. *Le but* [by] *qu'il s'est proposé*; but, *voilà mon but* [byt]!

Fait is generally [fɛ], but there is a tendency to pronounce it [fɛt] when final or emphasized, as *ça, c'est un fait* [fɛt]. It is also pronounced [fɛt] in the expressions *dire son fait, au fait, si fait, par le fait, voie de fait, voici le fait, il est de fait, je mets en fait,* etc. But the *t* is never sounded in the plural, nor in *tout-à-fait, en fait de, fait divers.*

Soit is pronounced [swat] when used adverbially as expressing an affirmation or concession ('Be it so'), as *vous le voulez? Soit.* But when it is used in verbal function, or as a conjunction denoting an alternative, it is pronounced [swa], as *il faut qu'il soit juste; soit l'un, soit l'autre.*

(2) **In learned words, especially those from the Latin,** as *accessit, aconit, déficit, exeat, indult, prétérit, tacet, transit, zénith, vivat,* etc. *Christ* is [krist], but *Jésus Christ* is always [ʒezykri], except among a few Protestants.

(3) **In a few foreign words,** as *ballast, compost, knout, lest, Loth, malt, raout, toast, volt, whist, yacht* [jɔt, jak], or [jat],[3] *entre le zist et le zest,* and some foreign proper names, such as *Japhet, Hérat, Rabat, Ghât, Cattégat, Calicut,* etc.[4] *Granit,* an Italian word, hesitates between [grani] and [granit].

(4) **In the terminations -ct, -pt,** as *abject, direct, infect, intellect, correct, compact, contact, tact, strict, abrupt, apt, rapt, concept.* Hesitation, however, is shown in *exact, suspect, circonspect, district,* in all of which *-ct* is sometimes mute

[1] In *mât* (mast), the *t* is mute.

[2] *Sept, huit, vingt, cent* are referred to in the chapter on numerals.

[3] *Yacht* is a Dutch word, and of the three forms of pronunciation [yak] is the oldest in French, and perhaps the best.

[4] *Goths* is [go], as it is also in its compounds, *Wisigoths, Ostrogoths.*

and sometimes sounded. In *aspect, respect, instinct, amict,* the *-ct* is always mute, as also in *les frères Parfaict.* The technical word *anspect* is [ãspɛk], the *t* being here an orthographic error.

152. The student will understand that *t* is not pronounced in proper names commencing with the prefix *Mont-* before a consonant, as *Montpellier* [mõpɛlje], *Montparnasse, Montrouge, Montpensier.* Nor is *th* pronounced in *asthme* [asm], *isthme* [ism], nor the *t* in *post-scriptum* [pɔskriptɔm] or *postdater* [pɔsdate].

EXERCISES

Ton thé t'a-t-il ôté ta toux ? Thérèse tâcha de tisser du coton. Titine, tu tutoies toujours ta tante. Tu travailles toute la matinée. Tôt ou tard, Thomas t'aimera. La petite Suzette est trop timide. Tu te repentiras de cet acte. S'est-il arrêté à côté de toi ?		tõ te tatil ote ta tu ? tereːz taʃa də tise dy kɔtõ. titin, ty tytwaːj tuʒuːr ta tãːt. ty travaːj tut la matine. tot u taːr, tɔma tɛmra. la pətit suzɛt ɛ tro timid. ty tə rəpãtira də sɛt akt. sɛtil arɛte a kote də twa ?
ti=[ti, tj]	Tiers, tierce, tien, un tiens, digestion, dynastie, amnistie, bastion, bestial, modestie, Sébastien, moitié, entier, frontière, volontiers, huitième, quantième, pénultième, nous gâtions, nous éditions, vous invitiez, exceptiez, bâtie, rôtie, garantie	tjɛːr, tjɛrs, tjɛ̃, œ̃ tjɛ̃, diʒɛstjõ, dinasti, amnisti, bastjõ, bɛstjal, mɔdɛsti, sebastjɛ̃, mwatje, ãtje, frõtjɛːr, vɔlõtje, ɥitjɛm, kãtjɛm, penyltjɛm, nu gɑtjõ, nuz editjõ, vuz ɛ̃vitje, ɛksɛptje, bɑti, rɔti, garãti
ti=[si, sj]	Ambitieux, balbutier, rationnel, nation, Titien, inertie, aristocratie, diplomatie, prophétie, essentiel, martial, différentier, Béotie, Helvétie, Croatie, spartiate	ãbisjø, balbysje, rasjɔnɛl, nɑsjõ, tisjɛ̃, inɛrsi, aristɔkrasi, diplɔmasi, prɔfesi, esãsjɛl, marsjal, diferãsje, beɔsi, ɛlvesi, kroasi, sparsjat
Mixed	Nous nous exemptions de retenue au moyen d'exemptions. Vous n'avez pas l'intention que nous lui intentions un procès ? A ces objections nous objections nous-mêmes beaucoup de choses.	nu nu egzãtjõ də rtəny o mwajɛ̃ d egzãpsjõ. vu nave pɑ lɛ̃tãsjõ kə nu lɥi ɛ̃tãtjõ œ̃ prɔsɛ ? a sez ɔbʒɛksjõ nuz ɔbʒɛktjõ numɛːm boku d ʃoːz.

t sounded	Hé bien, soit ! La fortune est mon but.	e bjɛ̃, swat ! la fɔrtyn ɛ mɔ̃ byt.
	Zut ! il dira son mot au fat.	zyt ! il dira sɔ̃ fɛt o fat.
	Une abstraction n'est qu'un concept.	yn apstraksjɔ̃ nɛkɔ̃ɛ kɔ̃sɛpt.
	Il est abrupt mais strict en affaires.	il ɛt abrypt mɛ strikt ɑ̃n afɛːr.
	C'est le chemin direct de Brest.	sɛ lə ʃəmɛ̃ dirɛkt də brɛst.

153. [d]. For the enunciation of this consonant in French, the formation of the organs is practically the same as for *t*, except that *d* is voiced, *i.e.* while the compressed breath is gathering in the mouth, the vocal chords vibrate, so that voice is uttered. As in the case of *b*, this vocal quality is an important adjunct, and students must see that it is produced. If they have difficulty, practice should be made with [cœd], until the consonant acquires plenty of voice, when the vowel can be dispensed with.

154. Final *d* is pronounced in *sud* [syd], and in many foreign words and proper names, particularly those in which *d* is immediately preceded by a vowel, as *yod, talmud, zend* [zɛ̃id], *éphod, Alfred, David, Madrid, Le Cid, Bagdad, Porte-Saïd, Sind* [sɛ̃id], etc.[1]

EXERCISES

Didon dîna, dit-on, des os d'un dindon.	didɔ̃ dina, ditɔ̃, dez o dɔ̃ɛ dɛ̃dɔ̃.
Voici la demeure de Madame Didot.	vwasi la dəmœːr də madam dido.
Adèle devient décidément malade.	adɛl dəvjɛ̃ desidemɑ̃ malad.
Cet endroit est commode pour la douane.	sɛt ɑ̃drwɑ ɛ kɔmɔd pur la dwan.
Daniel a décidé de m'en donner deux.	danjɛl a deside dmɑ̃ dɔne dø.
Carlsbad, Conrad, Manfred, Sand, Léopold, Rothschild, le Sund.	karlsbad, kɔ̃rad, mɑ̃frɛd, sɑ̃ːd, leɔpɔld, rɔtʃild, lə sœːd.

155. [k]. For the articulation of this consonant the back of the tongue is raised against the soft palate, causing complete obstruction of the breathing, and the explosiveness is produced when this obstruction is relaxed. The part of

[1] In *mademoiselle*, the *d* easily becomes mute in quick speech, but the omission of it is hardly correct. As for the pronunciation [mamzɛl], it is only used in a familiar or even impertinent sense.

the soft palate touched, or point of articulation, varies according to the nature of the vowel following. It is farthest forward for [ki], and recedes gradually for [ke], [ka], [ko], [ku], but is never so far back in French as in English. In French, the tongue must keep near the *front* of the soft palate. Beginners may have some difficulty in doing this, but if they will think of [g], which is formed farther forward in English than [k], they will probably come nearer to the correct French articulation.

156. As a rule, the letter *k* occurs in French only in foreign words (as *yak, bock, koran,* etc.), but the **sound** occurs very frequently, being represented by *c* (*raconter*), *qu* (*quatre*), *q* (*coq*), *x* (*excès*), and *ch* (*chrétien*) (§ 136). The letter *c* occurs most often. Before *e, i, y,* it takes the 'soft' sound [s], but it is pronounced 'hard' [k] before *a, o, u, ou, œ* (as *car, cordeau, cure, cou, cœur*), immediately before another consonant (as *clef, croix, tocsin, accident*), and at the end of words (as *bloc, duc, parc*).

When *c* comes at the end of a word, it is generally sounded, as in the words just mentioned (other examples are *arc, bec, chic, lac, musc, cognac, cric-crac*), but it is **mute** at the end of the following words: *broc,*[1] *croc, accroc, escroc, raccroc, estomac, cotignac, cric* (jack-screw), *lacs, tabac, caoutchouc*; *clerc, marc, arc-boutant,*[2] *arc-doubleau,*[2] *Leclerc, Mauclerc*; *Saint-Brieuc, bec-d'âne* (bedan); and words ending in *-nc* (*banc, blanc, franc, flanc, jonc, tronc, vainc,* etc.), except *zinc,* which is pronounced [zɛ̃g], and some proper names such as *Ranc* [rɑ̃k]. Note also the following variations:

Donc has the *c* pronounced at the commencement of a sentence, introducing a conclusion ('therefore'), or when emphatic, as *donc* [dɔ̃k] *nous nous sommes trompés.* But otherwise it is pronounced [dɔ̃] ('so,' 'now,' 'then'), even before a vowel or at the end of a sentence, as *il est donc* [dɔ̃] *parti; allez donc* [dɔ̃] *épargner ces gens-là; taisez-vous donc* [dɔ̃].

Échec has the *c* pronounced, as *subir un échec* [eʃɛk], *des échecs* [eʃɛk] *inattendus.* But many people do not pronounce the *c* when the word is plural, in referring to the game of chess, as *jouer aux échecs* [eʃɛ], although the suppression of it is quite out of date.

[1] The *c* is pronounced, however, in *de bric et de broc.*

[2] Architects, however, generally pronounce the *c.*

Marc (proper name) has the *c* pronounced when used as a Christian name, or when referring to the evangelist, as *Saint Marc* [sɛ̃mark], but the *c* is often mute in *le lion de Saint-Marc* (at Venice), and in the place-name *Saint-Marc*.

Porc is pronounced [pɔir] in most cases, but the *c* is sounded in *porc-épic* [pɔrkepik], and when the word is intended as an insult, as *cet homme est un porc* [pɔrk].

157. The combination qu, though generally denoting simple [k] (as in *qui, quel, qualité, quotient, quoique, turquoise,* etc.), sometimes represents [kw] before *a* or *o* and [kɥ] before *e* or *i*. This is specially so **in learned or foreign words,** most of them from Latin. Thus [kw] occurs in the Latin *quadr-* (as *quadragésime, quadrature, quadrupède,* etc.),[1] and also in many other cases, such as *aquatique* [akwatik], *aquarelle* [akwarɛl], *aquarium* [akwarjɔm], *équateur* [ekwatœir], *quaker* [kwakr], *quartz* [kwarts], *square* [skwair]. On the other hand, we have [kɥ] in such words as *questure* [kɥɛstyir], *requiem* [rekɥiɛm], *ubiquité* [ybikɥite], *Quintilien* [kɥɛ̃tiljɛ̃], etc.[2] **In some cases there is hesitation** between the simple sound of *k*, and one of the other two ([kw] or [kɥ]). Thus we have :

loquace ([k] or [kw])	quiétisme ([k] or [kɥ])
quorum ([k] or [kw])	équestre ([k] or [kɥ])
quasimodo ([k] or [kw])	questure ([kɥ], rarely [k])
équitation ([k], rarely [kɥ])	quintuple ([kɥ], rarely [k])

158. The letter *x* is usually pronounced [ks], as in *fixer, vexer, axiome, Alexandre, xylographie,* etc. This is so in the prefix *ex-* when it comes before a consonant (other than *s* or 'soft' *c*), as in *exclure, extase, explorer,* etc. There is a tendency in careless or popular speech to pronounce the prefix as [ɛs] in such cases. Thus we hear *esprimer, escuse, estrême, prendre l'espress,* etc. Some teachers may be wrong in regarding this pronunciation as vulgar, for it certainly

[1] The word *quadrille*, a Spanish word, is [kadri:j].

[2] The pronunciation [kw] or [kɥ] was only introduced into French about the middle of the sixteenth century in the case of words borrowed from abroad. Previous to this, the letter *u* after a guttural was a mere graphic sign, *qu* in all cases being sounded as a simple [k]. Consequently, all words borrowed before this date, and all words of native French origin, preserve the [k] sound.

has traditional usage in its favour (the Latin *ex-* having in many instances first become *es-* and then *é*, as in *étrange*, *écluse*), but it is a pronunciation that is confusing and strange to many people, and hardly to be recommended.

When the prefix comes before *s* or 'soft' *c*, it is simply pronounced [ɛk], as in *exsuder*, *excellence*, *exciter*, etc.; and when it comes before a vowel or *h* 'mute,' it takes the sound [ɛgz] or [egz] (see § 31 (3)), as in *exiler*, *exercice*, *exhausser*, *exhorter* [egzile, egzɛrsis, egzose, egzɔrte].[1]

159. When *x* is final, it is sounded (being pronounced [ks]) in nouns when it is preceded by a **single vowel** in the ordinary spelling, **or a nasal sound,** as *index* [ɛ̃dɛks], *borax* [bɔraks], *codex* [kɔdɛks], *larynx* [larɛ̃iks], *sphinx* [sfɛ̃iks]. But it is not sounded after a **diphthong,** as *choix* [ʃwa], *choux* [ʃu], *paix* [pɛ], *je peux* [ʒəpø], *Bordeaux* [bɔrdo], nor in *crucifix*, *perdrix*, *prix*, *flux*, *afflux*, *reflux*. It is sounded, however, in *Aix* [ɛks] and *Dupleix* [dyplɛks].

[1] Also when initial in proper names, *x* generally takes the [gz] sound, as in *Xavier*, *Xénophon*, etc., although in *Ximénès* and *Xérès* it is sounded [k], [kimenɛːs, kerɛːs].

EXERCISES

Claude coupe le crayon avec son couteau.		kloːd kup lə krɛjɔ̃ avɛk sɔ̃ kuto.
Claire écoute le caquet du coq.		klɛːr ekut lə kakɛ dy kɔk.
L'école technique a quatre classes.		l ekɔl tɛknik a katrə klɑːs.
Quand comptez-vous écrire à Clément ?		kɑ̃ kɔ̃tevu ekriːr a klemɑ̃ ?
Combien ces quinze boucles coûtent-elles ?		kɔ̃bjɛ̃ se kɛ̃ːz buklə kuttɛl ?
Mute	Cet escroc a beaucoup de tabac.	sɛt ɛskro a boku də taba.
	Le clerc a fait des lacs d'amour.	lə klɛːr a fɛ de lɑ d amuːr.
	Le marc de raisin est dans le broc.	lə maːr də rɛzɛ̃ ɛ dɑ̃ lə bro.
	Ces bancs de coraux sont blancs.	se bɑ̃ də kɔro sɔ̃ blɑ̃.
	Allez donc jouer aux échecs.	ale dɔ̃ ʒwe oz eʃɛ.

qu=[k]	Quai, quadrille, question, acquérir, inquiet, liquide, claque, Pâques	ke, kadriːj, kɛstjɔ̃, akeriːr, ɛ̃kjɛ, likid, klak, paːk
qu=[kw]	Équation, quatuor, squale, squameux, quadruple, quadrant, adéquat	ekwɑsjɔ̃, kwatɥɔːr, skwal, skwamø, kwadrypl, kwadrɑ̃, adekwa
qu=[kɥ]	Quinquagénaire, ubiquiste, quiétude, Quirinal, Quinte-Curce, quinquennal	kɥɛ̃kwaʒenɛːr, ybikɥist, kɥetyd, kɥirinal, kɥɛ̃tkyrs, kyɛ̃kɥɛnal
ex=[ɛks]	Explication, excuse, expatrier, extra, extant, exposer, expulser, expansif	ɛksplikɑsjɔ̃, ɛkskyːz, ɛkspatrie, ɛkstra, ɛkstɑ̃, ɛkspoze, ɛkspylse, ɛkspɑ̃sif
ex=[ɛk]	Excentrique, excepté, exsangue, excéder, excise, excès, exciper	ɛksɑ̃trik, ɛksɛpte, ɛksɑ̃ːg, ɛksede, ɛksiːz, ɛksɛ, ɛksipe
ex=[egz]	Examen, exister, inexorable, exact, exil, exotique, exhumer	egzamɛ̃, egziste, inegzɔrabl, egzakt, egzil, egzɔtik, egzyme
Sounded	Anthrax, lynx, onyx, phénix, Styx, Ajax, Félix, Pollux	ɑ̃traks, lɛ̃ːks, ɔniks, feniks, stiks, aʒaks, feliks, pɔlyks
Mute	Heureux, faix, taux, je veux, Bayeux, Meaux, Morlaix, Trévoux	œrø, fɛ, to, ʒə vø, bajø, mo, mɔrlɛ, trevu

160. [g]. This consonant is the voiced form corresponding to the unvoiced [k], and care should be taken that the vocal chords vibrate fully during its emission.

It should be remembered that the phonetic symbol [g] does not represent the 'soft' sound of *g* (before *e, i, y*), this being denoted by [ʒ], but represents only the 'hard' sound, which occurs before *a, o, u* (as *galop, fagot, goulu, aigu*), before *e* or *i* in foreign names (*Hégel, Gibbon*, etc.), immediately before another consonant except *n* (as *grand, suggérer, Bagdad*), and at the end of words (as *grog, whig, Zadig*).

161. The combination gu followed by i or e is not always pronounced [gɥ]. As a rule, it is simply [g], the letter *u*

being interpolated to harden the sound, as *gué* [ge], *guise* [giɪz], *anguille* [ãgiɪj], *longue* [lõɪg], *bègue* [bɛg]. **But it is pronounced [gw] before *a* in a few learned or foreign words,** as *guano* [gwano], *la Guadeloupe* [gwadlup], *lingual* [lɛ̃gwal]; **and [gɥ] in the verb *arguer*, and before *i* in all derivatives from the stem *aigu-*, as well as before *i* in a few learned or foreign words,** as *arguer* [argɥe], *aiguille* [egɥiɪj], *ambiguité* [ãbigɥite], *linguiste* [lɛ̃gɥist], *Guyane* [gɥijan], *Guyon* [gɥijɔ]. But in *aiguiser* there is hesitation between [gɥ] and [g], as there is also in *Guise* (proper noun).

162. The letter g is not pronounced in the interior of some words, such as *sangsue* [sãsy], *signet* [sinɛ], *vingt* [vɛ̃], *vingtième* [vɛ̃tjɛm], *doigt* [dwa], *doigter* [dwate], *Longwy* [lõwi]. *Legs* (a legacy) is generally [lɛ], but many French speakers now pronounce the *g* [lɛg], which however is a mere adventitious letter due to a false etymology (the word is from *laisser*, not from the Latin *legatum*). But as the word is a technical and juridical one, perhaps the pronunciation [lɛg], which respects the orthography, is the better of the two.

163. At the end of a word g only occurs as a rule after a nasal vowel, or in *bourg* and its compounds. It is generally mute, as *long* [lõ], *rang* [rã], *hareng* [arã], *bourg* [buɪr], *faubourg* [fobuɪr], *Cherbourg* [ʃɛrbuɪr].[1] **But it is pronounced in a few foreign words,** as *grog*, *whig*, *zig-zag*, *gong* [gõɪg], *Liebig*, *lasting* [lastɛ̃ɪg], *pouding* [pudɛ̃ɪg]. The word *joug* is correctly pronounced [ʒug], although the pronunciation [ʒu] and [ʒuk] are also widespread.

164. Note that *c* is pronounced [g] in *second* and derivatives (*seconder*, *secondaire*, etc.), in *zinc*, and generally in the compound word *reine-claude* [rɛn-gloɪd], although in this last case the *c* is more and more asserting itself under the influence of orthography.

[1] But *bourgmestre* is [burgmɛstr], and *Bourg* (name of place) is [burk].

EXERCISES

Le gars Gaspard s'est égaré. C'est une guerre longue et grave. La gondole est guidée par Guillaume. Gustave a légué ses gains aux gueux. Regardez le gros tigre à la grille.		lə gɑ gaspaːr sɛt egare. sɛt yn gɛːr lõːg e graːv. la gõdɔl ɛ gide par gijoːm. gystaːv a lɛge se gɛ̃ o gø. rəgarde lə gro tigr a la griːj.
gu=[g]	Guère, distingué, orgue, dogue, langue, narguer, briguer	gɛːr, distɛ̃ge, ɔrg, dɔg, lãːg, narge, brige
gu=[gw]	Alguazil, Guatémala, Guadalquivir	algwazil, gwatemala, gwadalkiviːr
gu=[gɥ]	Aiguilleur, contiguité, exiguité, arguant, inguinal, linguistique	egɥijœːr, kõtigɥite, egzigɥite, argɥã, ɛ̃gɥinal, lɛ̃gɥistik
Mute	J'ai acheté des harengs dans le bourg. Mettez le signet à la vingtième page. Il avait des sangsues sur le doigt. Il tient le premier rang à Cherbourg. Le marché de ce faubourg est long.	ʒe aʃte de arã dã lə buːr. mɛte lə sinɛ a la vɛ̃tjɛm paːʒ. il avɛ de sãsy syr lə dwa. il tjɛ̃ lə prəmje rã a ʃɛrbuːr. lə marʃe də sə fobuːr ɛ lõ.
Sounded	L'ivrogne marche en zig-zag. Les whigs sont partisans de la liberté. Le son du gong retentit au loin. Je ne les aime pas : ils boivent du grog. Beaucoup de legs deviennent des jougs.	livrɔɲ marʃ ã zigzag. le wig sõ partizã də la libɛrte. lə sõ dy gõːg rətãti o lwɛ̃. ʒə n lez ɛːm pɑ, il bwaːv dy grɔg. boku də lɛg dəvjɛn de ʒug.

CHAPTER XXVIII

THE LETTER *H*

165. This letter, when sounded, is a glottal fricative, *i.e.* it is **the sound of the air passing out through the glottis before the vocal chords begin to vibrate for the following vowel.** But it is not pronounced in France, except in a few provinces, such as Normandy, Lorraine, and Gascony. In these parts *la halle, une haute montagne* are pronounced [lahal], [ynə hoɪt mɔ̃taɲ]. Sometimes also Parisians unconsciously sound the *h* to avoid a hiatus, as *là-haut* [laho], and even insert it for the same purpose where it does not occur in writing, as *fléau* [fleho], *cent un* [sɑ̃hœ̃]. Normal speakers sound it in the interjections *aha! oho!* etc., and usually in certain words which require to be uttered energetically, as *je hais, c'est une honte, il est tout haletant* (compare *'hattention!'*)

But **apart from the above instances, h is never pronounced now in good French.** It has disappeared from cultured speaking since the middle of the seventeenth century, and only the sign *h* survives in the spelling.

166. In spite of this fact, there are two varieties of *h*. These are generally called **'h mute'** and **'h aspirate,'** but these names are misleading, as they imply that *h* is sometimes sounded. Better terms would be *'h* conjunctive' and *'h* disjunctive,' for the sole difference between the two is that the former is treated as if it were non-existent and thus does not prevent elision and liaison, while the latter is treated as a regular consonant and prevents these things. For instance, in neither of the words *homme* and *héros* is the *h* **sounded,** but the former is 'mute' or conjunctive, and hence we say *l'homme, les hommes* [lez ɔm], *à l'homme,* while the latter is 'aspirate' or disjunctive, and so we say *le héros* [lə ero], *les héros* [le ero], *au héros.* Similarly, we have *un habit*

[œ̃n abi], but *un hameau* [œ̃ amo] ; *en Hispanie* [ɑ̃n ispani], but *en Hollande* [ɑ̃ ɔlɑ̃id] ; *en eau* [ɑ̃n o], but *en haut* [ɑ̃ o]. The same remark applies to *h* in the interior of words. Thus, we have *enherber* [ɑ̃nɛrbe], with the *h* 'mute,' but *enhardir* [ɑ̃ardiir], *ahuri* [ayri], *dehors* [dəɔir], with the *h* 'aspirate.'

167. To the ordinary student, there is little means of knowing when an *h* is 'aspirate.' There are **nearly four hundred words** of the kind in French, which allow neither elision nor liaison before them. **As a rule, if a word beginning with h be from the Latin or Greek** (this includes all in *hy-*, as *hyperbole*, etc.), **the h is 'mute,' but otherwise it is 'aspirate.'** Hence we have *l'homme, l'herbe, l'habileté*, which are from Latin roots, but *la harpe, la honte, la haine*, which are of Teutonic origin. The principal exception to this rule is *héros*, in which the *h* is 'aspirate,' but all its derivatives have *h* 'mute.' Thus, *le héros, du héros, un héros* [œ̃ ero], but *l'héroïne, de l'héroïsme, un héroïque exemple* [œ̃n eroik egzɑ̃ipl]. The following list of words with *h* 'aspirate' may be useful. To this must be added all **derivatives** from these, and **most foreign names beginning with h.**

ha !	hanap	haridelle	héler
hâbler	hanche	harnais	hem !
hache	handicap	haro	hennir
hagard	hangar	harpe	Henri
haie	hanneton	harpie	Henriade
haillon	hanse	harpon	héraut
haine	hanter	hart	hère
haïr	happer	hasard	hérisser
haire	haquenée	hase	hernie
hâle	haquet	hâte	héron
haleter	harangue	haubans	héros (not de-
haler	haras	haubert	rivatives)
halle	harasser	hausse	herse
hallebarde	harceler	haut	hêtre
hallier	hardes	hâve	heurt
halo	hardi	havre	hibou
halte	harem	Havre (Le)	hic
haltère	hareng	Haye (La)	hideur
hamac	Harfleur	hé !	hiérarchie
hamœau	hargneux	heaume	hisser
hampe	haricot	hein ?	ho !

hobereau	horde	houri	huguenot
hocher	horion	hourra	huit
hochet	hors	houspiller	hulotte
holà !	hotte	housse	humer
homard	houblon	houx	hune
hongre	houe	hoyau	huppe
honnir	houille	hublot	hure
honte	houle	huche	hurler
hoquet	houlette	hue !	hussard
hoqueton	houppe	huer	hutte

EXERCISES

H 'ASPIRATE'

Harold coupe la haie avec la hache.	arɔld kup la ɛ avɛk la aʃ.
La horde s'enfuit à la hâte.	la ɔrd s ɑ̃fɥi a la ɑ:t.
Je haranguais les dames de la halle.	ʒə arɑ̃gɛ le dam də la al.
Les hiboux hantent la hutte.	le ibu ɑ̃:t la yt.
Je hais ce hussard : il hurle trop haut.	ʒə ɛ sə ysa:r, il yrl tro o.
Le havresac de ce héros est en haillons.	lə avrəsak də sə ero ɛt ɑ̃ ajɔ̃.
Le hâbleur est hardi et honteux.	lə ɑblœ:r ɛ ardi e ɔ̃tø.
Il y a des houblons près du hameau.	il j a de ublɔ̃ prɛ dy amo.

CHAPTER XXIX

THE NUMERALS

168. The six numerals *cinq, six, sept, huit, neuf, dix,* require special reference, so far as their final consonants are concerned, inasmuch as these consonants are sometimes mute and sometimes sounded. When these numerals are used as **nouns, or in dates,**[1] the final consonants are always sounded (*x* in this case being pronounced [s]), as [sɛ̃:k, sis, sɛt, ɥit, nœf, dis] (see first and second columns below). When, however, they are used as **adjectives,** their final consonants are mute before another consonant or *h* 'aspirate,' but are carried forward in liaison before a vowel or *h* 'mute,' *x* in this case becoming [z], and *f* becoming [v]. (See third and fourth columns.) Thus:

Nouns[2]	*In dates*	*Adjectives (before consonant)*	*Adjectives (before vowel)*
Il en a cinq [sɛ̃:k]	Le cinq [sɛ̃:k] mars	Cinq [sɛ̃] francs	Cinq [sɛ̃:k] amis
Ils sont six [sis]	Le six [sis] avril	Six [si] kilos	Six [siz] hommes
Combien ? Sept [sɛt]	Le sept [sɛt] mai	Sept [sɛ] chaises	Sept [sɛt] œufs
J'en ai huit [ɥit]	Le huit [ɥit] juin	Huit [ɥi] livres	Huit [ɥit] oies
Ôtez sept [sɛt] de neuf [nœf]	Le neuf [nœf] juillet	Neuf [nœ][3] maisons	Neuf [nœv][3] ans
Ajoutez-en dix (dis)	Le dix [dis] août	Dix (di) hommards	Dix [diz] heures

[1] When used in dates, the numerals are really nouns. *Le neuf mai, e.g.,* is in reality an abridgement for *le neuf de mai.*

[2] Similarly, *le six* [sis] *de cœur, le sept* [sɛt] *du mois, Charles VIII* [ɥit], *le neuf* [nœf] *de cœur, un dix* [dis] *en chiffres,* etc., where the numerals are nouns.

[3] *Neuf* before a consonant, and also when the *f* becomes [v] in liaison, is pronounced with close vowel [ø] by many people, as *neuf maisons* [nø mɛzɔ̃], *neuf ans* [nøv ɑ̃].

The word *neuf*, however, when used as an **adjective** before a vowel, does not always change *f* into [v]. It does so in *neuf ans*, *neuf heures*, and frequently *neuf hommes*, but there is a tendency in all other combinations to preserve it as [nœf], as in *neuf amis*, *neuf enfants*, etc. The word *sept* shows the same tendency when used as an adjective before a consonant. In this case, instead of [sɛ], many good speakers pronounce it [sɛt], so as to avoid confusion with *ces*, *ses*, as *sept chaises* [sɛt ʃɛɪz].

169. The numeral *vingt* follows the same rules as the above six, except that when used as a **noun** its final consonants are generally mute, so that we have *il y en a vingt* [vɛ̃], *le vingt* [vɛ̃ɪt] *mai*, *vingt* [vɛ̃] *femmes*, *vingt* [vɛ̃ɪt] *abricots*. Note also that, contrary to rule, the *t* is sounded in the numbers twenty-one to twenty-nine, although not in compounds, as *vingt-deux* [vɛ̃tdø], *vingt-cinq* [vɛ̃tsɛ̃ɪk], but *quatre-vingt-deux* [vɛ̃dø], *quatre-vingt-cinq* [vɛ̃sɛ̃ɪk].[1]

170. The numerals *deux*, *trois*, *cent* have their final consonants mute in all conditions except when coming as adjectives before a vowel or *h* 'mute.' In the latter case liaison takes place, and the final consonant is carried forward, as *deux heures* [døz œɪr], *trois amis* [trwɑz ami], *cent hommes* [sɑ̃t ɔm], *deux cents étoiles* [dø sɑ̃z etwal]. It should be remembered, however, that while liaison and elision thus take place after numerals, none can take place **before** them, so that we must say *les deux onze* [dø ɔ̃ɪz], *les trois huits* [trwɑ ɥit], *cent un* [sɑ̃ œ̃], *cent unième* [sɑ̃ ynjɛm], etc.[2]

As the remaining numerals, except *un*, end in *e* mute, their final consonants occasion no difficulty.[3]

[1] The reason for this is that if the *t* were sounded, *e.g.* in *quatre-vingt-deux*, this would mean four times twenty-two, instead of four times twenty, plus two.

[2] But liaison takes place in *dix-huit* and in the combination *mesure à six-huit* [sizɥit].

[3] In olden times, when the final consonant was pronounced in *all* nouns of number (including *vingt*, *deux*, *trois*, etc.), *un* was pronounced [œn]. Even yet musicians beat time by *une*, *deux* [yn, dø], time is marked at drill by *une*, *deux* [yn, døːs], and we have such expressions as *ne faire ni une ni deux*, *en donner une à quelqu'un*, etc., which are survivals of the old pronunciation.

The numeral *un* should be distinguished from the article *un*. The former, as indicated above, allows no elision or liaison before it, as *le un et puis le cinq* [lɔ œ̃], *quatre-vingt-un* [katrəvɛ̃œ̃].

EXERCISES

Le cinq mai j'ai gagné six francs.	lə sɛ̃:k mɛ ʒe gaɲe si frɑ̃.
Voulez-vous neuf livres ? Je n'en ai que six.	vulevu nœ li:vr ? ʒə nɑ̃n e k sis.
Le huit mars nous étions neuf.	lə ɥit mars nuz etjɔ̃ nœf.
Ces cinq épingles valent dix centimes.	se sɛ̃k epɛ̃:glə val di sɑ̃tim.
Le six août dix ou douze sont arrivés.	lə sis u dis u du:z sɔ̃t arive.
Ôtez cinq de huit, reste trois.	ote sɛ̃:k də ɥit, rɛstə trwɑ.
J'ai cinq cigares et dix allumettes.	ʒe sɛ̃ siga:r e diz alymɛt.
Le neuf mai, elle aura neuf ans.	lə nœf mɛ, ɛl ɔra nœv ɑ̃.
Voici sept jouets pour les sept enfants.	vwasi sɛ ʒwɛ pur le sɛt ɑ̃fɑ̃.
Il est mort le dix avril, à six heures.	il ɛ mɔ:r lə dis avril, a siz œ:r.
J'ai huit poires et huit abricots.	ʒe ɥi pwa:r e ɥit abriko.
Le sept janvier nous en avons vendu sept.	lə sɛt ʒɑ̃vje nuz ɑ̃n avɔ̃ vɑ̃dy sɛt.
Voici neuf œufs pour les neuf hommes.	vwasi nœf ø pur le nœv ɔm.

Exercises on *vingt*

Vingt soldats ont été blessés.	vɛ̃ sɔlda ɔ̃t ete blɛse.
Maurice m'a donné vingt écus.	mɔris ma dɔne vɛ̃t eky.
Vous avez quatre-vingt francs, donnez-m'en vingt.	vuzave katrəvɛ̃ frɑ̃, dɔnemɑ̃ vɛ̃.
J'ai compté vingt-huit oiseaux.	ʒe kɔ̃te vɛ̃tɥit wazo.

Exercises on *deux, trois, cent*

Les trois hussards ont piqué des deux.	le trwɑ ysa:r ɔ̃ pike de dø.
Il y a cent soldats dans la caserne.	il j a sɑ̃ sɔlda dɑ̃ la kazɛrn.
Mes deux amis partent à trois heures.	me døz ami part a trwɑz œ:r.
Les trois hommes ont planté cent arbres.	le trwɑz ɔm ɔ̃ plɑ̃te sɑ̃t arbr.
Il a prêté à cinq pour cent.	il a prɛte a sɛ̃ pur sɑ̃.

No Liaison

Il y avait quatre cent onze hommes.	il j avɛ katrə sɑ̃ ɔ̃:z ɔm.
Il a appris la page cent un.	il a apri la pa:ʒ sɑ̃ œ̃.
J'ai quatre-vingt-un francs.	ʒe katrəvɛ̃œ̃ frɑ̃.

CHAPTER XXX

DOUBLE CONSONANTS

171. As a rule, the double consonants of common spelling are simply pronounced as a single one.[1] Thus, *grammaire* [gramɛir], *abbé* [abe], *affaire* [afɛir], *nommer* [nɔme]. Other examples are:

Accroc, allée, arrêt, année, abbaye, accabler, addition, aggraver, appas, commerce, commis, casser, fourrure, prudemment, sommet, souffrir.

The doubling of [j] in such forms as *nous croyions* [krwaj-jõ], *vous voyiez* [vwaj-je] is held by some teachers to be artificial and pedantic. But the best speakers undoubtedly double it, even in rapid speech, pronouncing *croyions* [krwɑj-jõ] as distinct from *croyons* [krwɑjõ].

172. At the same time, 'double' consonants occur frequently in French, although not so often as in Norwegian or Italian. They are not really *double*, however, in the sense of being uttered twice, but are merely a **lengthening** or **prolongation** of the sound. That is, the commencement of the consonant, instead of being immediately followed by the explosive finish, is separated from it by an interval more or less long, during which the air presses with increasing force against the obstruction. Compare the English words *wholly, meanness, oneness, missend,* etc. Such double consonants in French fall under four categories:

(1) **Certain grammatical forms,** as *je courrai* [kurɪe],[2] *nous mourrons* [murɪõ], *je requerrai* [rəkɛrɪe]. Under this class are included the futures and conditionals of *courir*

[1] The same rule applies in English, as *effort, abbey, litter,* etc.

[2] It is not usual in phonetic transcript to indicate lengthening of consonants, but the sign (:) may be used for this purpose, or the consonantal symbol doubled.

(and derivatives), of *mourir*, and of compounds of *quérir* (*acquérir, requérir*, etc.). The lengthening in such cases is a means of distinguishing tenses, as *il mourait* and *il mourrait, nous courons* and *nous courrons.*

(2) **Words in which e mute is elided,** thus bringing the two consonants together, as *netteté* [nɛtːe], *extrêmement* [ɛkstrɛmːã], *il serrera* [sɛrːa]. Similarly, one sometimes hears *tout à l'heure* popularly contracted to [tːa lœːr]. If there is any difficulty in 'doubling' the consonant in these cases, one is better by far to sound the elided vowel than to produce such combinations as *nété, extrêment*, etc., or to say *la dent* for *là-dedans.*

(3) **When two words meet, the first word ending and the second beginning with the same consonant,** as *robe blanche* [rɔb blãːʃ], *chaque quartier* [ʃak kartje], *partir résolument* [partːir rezɔlymã], *pour rien* [pur rjɛ̃]. It is very important that such consonants should be well lengthened, otherwise confusion results. In the following table, for example, there is nothing to distinguish one expression from the other except the lengthening of the consonant:

Il l'a dit	Il a dit	Passe ça	Pas ça
Toute triste	Tout triste	Ils montent tous	Ils m'ont tous
Une noix	Une oie	L'ai-je jeté	Les jetées
Elle lut	Elle eut	Les douze zouaves	Les doux zouaves
Celle-là	C'est là	Chaque cabri	Chaque abri

(4) **In the interior of learned or rare words,** particularly in the case of the letters *l, m, n, r, s, t, p, d*, as *malléable* [malːeabl], *mammifère* [mamːifɛːr], *décennal* [desɛnːal], *errer* [ɛrːe], *tessiture* [tɛsːityːr], *attique* [atːik], *appétence* [apːetãːs], *reddition* [rɛdːisjõ]. In this class are included, as a rule, many words beginning in *ill-, imm-, inn-, irr-* (all four representing the Latin prefix *in-*), and a few in *com-*, as *illégal, illégitime, immigration, immortel, innervation, irréligion, irruption, commuer*, etc. Further examples are here given:

[l:] Allah, Apollon, allégorie, allusion, appellatif, allitération, belliqueux, belligérant, collatéral, collision, constellation, ellipse, follicule, gallicisme, parallèle, pellicule, maxillaire, syllabe, solliciter, villa.

[m:] Ammon, Emma, Emmaüs, gamma, mammaire, mammoth, sommaire, summum.

[n:] Annuel, annexe, Anna, annihiler, annotation, annuler,

connexe, connivence, cannibale, Cinna, innocuité, innomé, Linné, Porsenna.

[r :] Irrespectueux, horreur, terreur, narrer, errata, corrégidor, Pyrrhus, Urraque.

[s :] L'Assyrie (distinguished from La Syrie), assoupir, assouplir, asservir, assomption, classique, dissemblable, Nessus.[1]

[t :] Attitude, atticisme, battologie, dilettante, guttural, vendetta.

[p :] [d :] Appius, adduction, Adda, Eddas, quiddité, appendice, appétence, appogiature.

173. In the first three categories above, the doubling or lengthening of the consonant is obligatory, and should be quite marked. **In the last category, however, there is hesitation.** Indeed, many of the words there mentioned are pronounced with a **single** consonant by a large number of speakers. The doubling of a consonant in the interior of a word, unless to avoid confusion, is contrary to the tradition of the French language, which has simplified all double consonants in words of native origin. The lengthening should be strictly confined to **learned, rare,** or **special** words ; it is distasteful and pedantic when employed in words which are in everyday use and have become familiar. Hence many good speakers pronounce the consonants as single, not only in many of the cases above, but especially in such words as :

Immense, immeuble, immoler, illustre, innovation, illogique, inné, impeccable, alléguer, annales, collège, commentaire, commisération, effraction, hippodrome, etc.

If any rule of guidance is needed, it may be said that **the doubling of the consonant should be employed in particular when one wishes to express emphasis, or some emotion** such as disgust, fear, admiration, irony, anger, etc. Thus, we may express **emphasis** in *lit-térature* ; **disgust** in *il me fait hor-reur* ; **fear** in *O ter-reur !* ; **admiration** in *cet il-lustre savant* ; **elegance** in *as-soupli* ; etc. But otherwise the doubling of the consonants under the last category is not frequent in good French, except among rather illiterate people

[1] Cases where *s* is pronounced double should not be confused with ordinary double *s* in such words as *mission, richissime, massacre,* where the *-ss-* is merely the orthographic sign of unvoiced *s*.

who affect to speak well, and upon whom the ordinary orthography has a growing influence in this matter as in many others (such as final consonants, etc.).

EXERCISES

I

Je mourrai, tu mourras, il mourra.	ʒə murːe, ty murːa, il murːa.
Le cheval ne courra pas aujourd'hui.	lə ʃəval nə kurːa pɑ oʒurdɥi.
Il encourrait mon indignation, s'il faisait cela.	il ɑ̃kurːɛ mɔ̃n ɛ̃diɲasjɔ̃, sil fəzɛ səla.
Il s'enquerra de la vérité du fait.	il sɑ̃kɛrːa də la verite dy fɛt.
Nous nous entre-secourrons toujours.	nu nuz ɑ̃trəsəkurːɔ̃ tuʒuːr.
Le général reconquerra cette province.	lə ʒeneral rəkɔ̃kɛrːa sɛt provɛ̃ːs.
Nous recourrons à la clémence du roi.	nu rəkurːɔ̃ a la klemɑ̃ːs dy rwɑ.
Il mourrait, si vous ne le soigniez pas.	il murːɛ, si vu nə lə swaɲje pɑ.
Je vous requerrai d'insérer toute ma réponse.	ʒə vu rəkɛrːe d ɛ̃sere tut ma repɔ̃ːs.
Il acquerrait des talents, s'il était diligent.	il akɛrːɛ de talɑ̃, sil etɛ diliʒɑ̃.
Il vous requerra de partir, si vous l'insultez.	il vu rəkɛrːa də partiːr, si vu lɛ̃sylte.

II

Vous tirerez satisfaction de cette injure.	vu tirːe satisfaksjɔ̃ də sɛt ɛ̃ʒyːr.
Il barrerait cette route, si vous l'offensiez.	il barːɛ sɛt rut, si vu ləfɑ̃sje.
La verrerie est l'art de faire le verre.	la vɛrːi ɛ laːr də fɛːr lə vɛːr.
L'embaumement était pratiqué par les Égyptiens.	lɑ̃bomːɑ̃ etɛ pratike par lez eʒipt jɛ̃.
Il serrerait la récolte, s'il faisait beau temps.	il sɛrːɛ la rekɔlt, sil fəzɛ bo tɑ̃.

III

Cet Arabe basané a une haute taille.	sɛt arab bɑzane a ynə oːt tɑːj.
Il faisait du soleil hier.	il fəzɛ dy sɔlɛːj jɛːr.
Voilà des mœurs singulières.	vwala de mœrs sɛ̃gyljɛːr.
J'aime mieux une lame mince.	ʒɛːm mjø yn lam mɛ̃ːs.
Donne-nous l'histoire romaine.	dɔnːu listwaːr rɔmɛn.
Tu fâches Charles, ôte-toi d'ici.	ty fɑːʃ ʃarl, oːtːwa disi.
Remarque que tu te trompes.	rəmark kə ty tə trɔ̃ːp.
Il passe son temps à lire.	il pɑːs sɔn tɑ̃ a liːr.
Jeanne ne coupe pas dedans.	ʒɑːn nə kup pɑ dədɑ̃.

PART III
WORDS IN COMBINATION

CHAPTER XXXI
ELISION

174. So far we have considered the pronunciation of separate words, independent the one of the other. But this is not enough for correct speech, as many words, when they take their place in a sentence, require their pronunciation to be modified according to their position and relative importance. Individual words have to form themselves into groups, and groups into sentences, all which leads to changes in the sounds. Thus, the word *semaine* by itself is pronounced [səmɛn] in the dictionary, but if preceded by the article it becomes [smɛn] in conversation; *de* by itself is pronounced [də], but it becomes a simple [t] in *chemin de fer, de temps en temps,* etc.; and *magnifique,* like all French words, has normally the stress on the last syllable, but when emphasized, as in *vol* **ma***gnifique,* it takes the stress on the first. We may say generally that almost every sound is influenced to some extent by neighbouring sounds. There is not merely juxtaposition, but to some extent 'compenetration'; and hence **it is not sufficient to know the pronunciation of individual words: their pronunciation in relation to each other has to be understood.** In the following chapters we shall explain what modifications of sound become necessary when words are formed into connected speech.

175. The most numerous and important changes which take place in the pronunciation of words are due to changes in their form, owing to **the elision of the so-called e mute** (or *e caduc*) sound. In many cases this indeterminate sound is **quite clearly** pronounced, as in *le jardin, demain, de près,* etc.; but at other times it happens to come into certain positions where it is usually elided, at least in the general

flow of conversation, as *dans le jardin* [dɑ̃ l ʒardɛ̃], *après-demain* [aprɛ dmɛ̃], *tout de près* [tu d prɛ]. In some cases the elision is apparent in the ordinary spelling, the letter itself being omitted (e.g. *l'homme, qu'avez-vous*, etc.), but in a much larger number of cases the letter remains while the **sound** is elided. The fact is that the *e* mute, which only occurs in open unstressed syllables, is of such little consequence that it is suppressed as often as convenient. The question of when to suppress it is one of the greatest difficulties that beginners have. Frequently they suppress an *e* mute which the French pronounce, and this is a much worse fault than pronouncing one which is generally suppressed. At all events, the beginner's choice in the matter is rarely a happy one, and he would be well advised to study this subject thoroughly. It is impossible to lay down precise rules, as the elision of the sound often depends on taste, on the degree of emotion, or on the rate of utterance, and varies not only in the speech of different people, but frequently in that of the same individual. There are certain definite principles, however, which we propose to mention for the student's guidance. It requires to be emphasized that these principles apply only to **familiar and current conversation,** inasmuch as the slower or more emphatic or more elevated the speech is, the less does elision take place. **Learners would do well to elide little until rapidity of speech makes elision natural.**

176. The general principle is that the *e* mute sound is **elided in all cases, except where its elision would bring three or more consonants together.** This is known as the **Law of the Three Consonants.** The name thus given is perhaps too strict, as the principle is hardly a 'law,' but it at least amounts to a very general tendency manifesting itself in the great majority of cases. Thus, we have *les ch(e)vaux* [le ʃvo], *la cité d(e) Paris* [la site d Pari], but *plusieurs chevaux* [plyzjœɪr ʃəvo], *la ville de Paris* [la vil də Pari]. Note that, as we are dealing with the language phonetically, the student must understand by 'consonants' **pronounced** ones.

177. The principle may be more clearly stated under two rules:

(1) **When an e mute is separated from the pre-**

ceding vowel by one consonant only, it is always elided, as:

La p(e)tite [la ptit].
Le ch(e)val [lə ʃval].
Tout l(e) monde [tu l mɔ̃ɪd].
Rach(e)ter [raʃte].
J'aim(e)rai [ʒɛmre].
Tu d(e)mandes [ty dmɑ̃ɪd].
Au r(e)voir [o rvwaɪr].
C'est lui qui l(e) dit [sɛ lɥi ki l di].
Tous mes r(e)grets [tu me rgrɛ].
Il n'a pas d(e) scrupules [il na pɑ d skrypyl].
Point d(e) viande [pwɛ̃ d vjɑ̃ɪd].
C'est c(e) qui fait mal [sɛ ski fɛ mal].
Va t(e) coucher [va t kuʃe].
C'est c(e)pendant droit [sɛ spɑ̃dɑ̃ drwɑ].

It is in virtue of this rule that the *e* mute sound is elided at the end of certain words, as *un(e)*, *dam(e)*, *homm(e)*, *fair(e)*, *collin(e)*, etc. Further examples of the rule are here given:

Brac(e)let, pèl(e)rin, la p(e)louse, sûr(e)té, mull(e)tier, bonn(e)tier, souv(e)nir, viv(e)ment, évén(e)ment, chaud(e)ment, om(e)lette, bull(e)tin, él(e)ver, pal(e)tot, mad(e)moiselle, à d(e)mi, je donn(e)rai, tu r(e)tournes, le bouquet d(e) prim(e)vères, le mari d(e) madame, est-c(e) vrai, vous m(e) permettez, rue d(e) la Paix, le roi d(e) Grèce, on n(e) veut pas, dans l(e) bois, donnez-moi l(e) spécimen.

(2) When e mute is separated from the preceding vowel by two or more consonants (*i.e.* two or more different ones), it is generally sounded,[1] as:

Quelquefois [kɛlkəfwa].
Ventrebleu [vɑ̃trəblø].
Je rentrerai [ʒə rɑ̃trəre].
Entreprise [ɑ̃trəpriɪz].
Tristement [tristəmɑ̃].
Arbre vert [arbrə vɛɪr].
La femme de chambre [la fam də ʃɑ̃ɪbr].
La rivière de diamants [la rivjɛɪr də djamɑ̃].
Un os de poulet [œ̃n ɔs də pulɛ].
Une chaise de salon [yn ʃɛɪz də salɔ̃].
Un soleil levant [œ̃ sɔlɛɪj ləvɑ̃].
Ordre du jour [ɔrdrə dy ʒuɪr].

An *e* which is elided under rule (1) is of course regarded as non-existent, so that we have two consonants together in such cases as *un(e) demoiselle*, *un(e) fenêtre*, *on n(e) le voit pas*, *il mang(e) le pain*, etc.

[1] In careless or rapid speech there are divergencies from this rule, especially in the case of final *e* mute see §§ 186, 187).

Further examples of rule (2) are here given for practice:

Premier, âpreté, justement, exactement, porte-croix, porte-plume, sobrement, parlement, gouvernement, puisque tu veux, presque tous, quelque chose, cett(e) fenêtre, chèr(e) petite, Paul refuse, un verr(e) de vin, une longu(e) semaine, un porte-bonheur, table d'hôte, un artiste-peintre.

178. As a sounded *e* mute is equal in value to an ordinary vowel, it is evident that the above rules may be applied to several syllables in succession, and thus extended indefinitely. For example:

Qu'est-c(e) que j(e) te disais ?	kɛs kə ʒ tə dizɛ ?
Nous n(e) te l(e) demandons pas.	nu n tə l dəmɑ̃dɔ̃ pɑ.
Ça n(e) te r(e)garde pas.	sa n tə rgardə pɑ.
Il se r(e)pose près d(e) la ch(e)-minée.	il sə rpoɪz prɛ d la ʃmine.
Vous n(e) le d(e)venez pas.	vu n lə dvəne pɑ.

The 'Law' of the Three Consonants, however, as we have stated, is not absolute under all conditions. It has exceptions, and there are also cases where it is inapplicable, and where other treatment is required. We proceed in the rest of this chapter to explain these special cases.

1. Initial Syllables

179. If e mute occurs in the first, or first and second syllables of a phrase (as in *je m'en vais, je ne sais pas*), its elision depends on the nature of the consonants accompanying it:

(1) **When it occurs in the first syllable only, it is generally elided if the preceding consonant is a non-explosive, but it is sounded if it is an explosive** (*p, b, t, d, k, g*), as *j(e) vous remercie, c(e) n'est pas ça*; but, *te visite-t-il? que pensez-vous?* The reason is that non-explosive consonants can be uttered without a pause (hence called *continues* by the French), while explosives stop suddenly (hence called *momantanées*) and require a vowel to sustain them. Further examples:

Non-explosives	Explosives
J(e) t'écoute [ʒ tekut].	Te fâches-tu [tə fɑɪʃty] ?
J(e) donne mon temps [ʒ dɔn mɔ̃ tɑ̃].	Te trouves-tu bien [tə truɪvty bjɛ̃] ?
J(e) cherche à plaire [ʒ ʃɛrʃ a plɛɪr].	Que faites-vous [kə fɛtvu] ?
C(e) papier est à moi [s papje ɛt a mwa].	De près, c'est beau [də prɛ, sɛ bo].
N(e) faites pas la belle [n fɛt pɑ la bɛl].	De là vient ma peine [də la vjɛ̃ ma pɛn].
L(e)vez-vous [lvevu].	Que m'importe [kə mɛ̃pɔrt] ?
J(e) crève de faim [ʒ krɛɪv də fɛ̃].	Te faut-il ceci [tə fotil səsi] ?

At the same time, when clearness is necessary, the *e* in the first case should be sounded, and especially when it comes between two identical consonants, as *je jette*, *ce sucre est brut*; and in the second case, it may be elided before a non-plosive, as *qu(e) voulez-vous* ? It is elided in such words as *p(e)lote*, *p(e)loton*, *p(e)louse*, *p(e)luche*, *p(e)lure*, *b(e)lette*, etc., where a natural group of consonants comes together.

(2) **When it occurs in both the first and second syllables, the 'Law' of Three Consonants becomes applicable,** and by virtue of rule (1) of that 'law,' the second *e* is elided, as *que r(e)gardez-vous ? je n(e) sais rien, que t(e)nez-vous ?* But note an important exception, viz., that if the first consonant be a non-explosive and the second an explosive, it is the first *e* that is elided, as *j(e) te trouve bien, c(e) petit garçon.* Further examples :

Second e elided	First e elided
Que n(e) vas-tu pas [kə n vaty pɑ] ?	J(e) deviens riche [ʒ dəvjɛ̃ riʃ].
Que j(e)tez-vous [kə ʒtevu] ?	J(e) te vois jouer [ʒ tə vwa ʒwe].
Je n(e) peux pas marcher [ʒə n pø pɑ marʃe].	N(e) te lève pas [n tə lɛɪv pɑ].
Je l(e) tiendrai [ʒə l tjɛ̃dre].	N(e) te l'ai-je pas dit [n tə lɛɪʒ pɑ di].
Je l(e) connais [ʒə l kɔnɛ].	N(e) te fâche pas [n tə fɑɪʃ pɑ].
Te l(e) donne-t-il [tə l dɔntil] ?	C(e) que j(e) dis, c'est vrai [skə ʒ di, sɛ vrɛ].
Te l(e) rappelles-tu [tə l rapɛlty] ?	C(e) que c(e)la signifie, j(e) te l(e) dirai [skə sla siɲifi, ʒ tə l dire].
Dev(e)nez plus sage [dəvne ply saɪʒ].	J(e) te l(e) red(e)vrai [ʒ tə l rədvre].
Rec(e)vez ma sympathie [rəsve ma sɛ̃pati].	J(e)te l(e)propose [ʒ tə l prɔpoɪz].

2. Fixed Groups

180. It happens that when some groups of two syllables, each containing an *e* mute (e.g. *je ne*) are pronounced in a certain form initially, they retain this form in the **interior** of sentences, where the strict application of the rules would act otherwise. Thus, as already seen, the group *je ne*, when occurring initially, is pronounced *je n(e)*, and hence it preserves this form of pronunciation, if at all possible, in all other positions, as:

C(e) que je n(e) veux pas.	skə ʒən vø pɑ.
Est-c(e) que je n(e) le connais pas ?	ɛs kə ʒən lə kɔnɛ pɑ ?
Si je n(e) peux partir, c'est dommage.	si ʒən pø partiɪr, sɛ dɔmaɪʒ.

The same is true of at least two other groups, *je m(e)*, and *je l(e)*, as:

Si je m(e) déplais ici, je partirai.	si ʒəm deplɛ isi, ʒə partire.
Quand je m(e) fâcherai, je l(e) gronderai.	kɑ̃ ʒəm fɑʃre, ʒəl grɔ̃dre.
J'irai chez lui, et je l(e) proposerai.	ʒire ʃe lɥi, e ʒəl prɔpozre.

These three groups referred to are largely **fixed ones**, for which a form with [ə] in the second syllable is not normal. When we reflect that the pronoun *je*, though occurring in the interior of a sentence, generally commences a new proposition or statement, and is thus practically equivalent to an initial word, we can understand the fixity of the combinations. The group *je ne*, which is the commonest of all, is so definitely fixed that the form *j(e) ne* would hardly be regarded as French. The groups *je me* and *je le* occasionally take the other form in obedience to the general rule, although the fixed form is the more frequent. We might say, e.g. *tj(e) le proposerai*, *si j(e) me déplais ici*, etc., but the other forms are more usual.

181. There are several other groups of two syllables **which have their origin in the interior** of sentences, but which are nevertheless fairly well fixed, such as *que j(e)*, *que l(e)*, *de l(e)*, *de n(e)*, *te l(e)*. They owe this form to the fact

in the large majority of cases they follow a consonant, frequent in such phrases as *est que j(e)* . . ., *parce* . . ., *puisque j(e)* . . ., *tout c(e) que j(e)* . . ., *l(e)* . . ., etc. The group *que j(e)* in particular is , but the rest often succumb to the general rule when they come into conflict with it. Examples:

Voulez-vous **que j(e)** parte ?	vulevu kəʒ part ?
Il a décidé **de n(e)** pas sortir.	il a deside dən pɑ sɔrtiir.
Il a été forcé **de l(e)** punir.	il a ete fɔrse dəl pyniir.
Il croit **que l(e)** combat est nécessaire.	il krwɑ kəl kɔ̃ba ɛ nesɛsɛir.
Je veux **te l(e)** demander.	ʒə vø təl dəmɑ̃de.
Voulez-vous **que j(e)** lui écrive ?	vulevu kəʒ lɥi ekriiv ?
Je veux **que l(e)** garçon vienne.	ʒə vø kəl garsɔ̃ vjɛn.
Il a tâché **de l(e)** sauver.	il a taʃe dəl sove.
Ils ont choisi **de n(e)** pas rester.	ilz ɔ̃ ʃwazi dən pɑ rɛste.
A-t-on osé **te l(e)** dire ?	atɔ̃ oze təl diir ?

182. A few other groups, such as *que d(e)*, *de m(e)*, etc., have a tendency to appear fixed, but are much less so than those already mentioned. Thus, we may say *il a envie de m(e) plaire*, or *il a envie d(e) me plaire*, either form being equally good.

183. Note that when two groups come into conflict, the more stable of the two maintains itself. In this respect *je n(e)* is the strongest of all, as:

Voulez-vous qu(e) **je n(e)** le dise pas ?	vulevu k ʒən lə diiz pɑ ?
Tu vois qu(e) **je n(e)** te l(e) demande pas.	ty vwa k ʒən təl dəmɑ̃id pɑ.
Il croit qu(e) **je n(e)** te l(e) red(e)mand(e)rai pas.	il krwɑ k ʒən təl rədmɑ̃dre pɑ.

3. The Prefix *RE-*

184. When this prefix is preceded by a **monosyllable containing e mute** (such as *je, te, me, le*, etc.), the monosyllable generally retains its *e*, and the one in *re-* is elided, as:

Cette eau **se r(e)**froidit.	sɛt o sə rfrwɑdi.
Jean **se r(e)**pose sur ses lauriers.	ʒɑ̃ sə rpoɪz syr se lɔrje.
Cet écolier **se r(e)**lâche.	sɛt ekɔlje sə rlɑɪʃ.
J'ai tenté **de r(e)**commencer.	ʒe tɑ̃te də rkɔmɑ̃se.
L'affaire ne **te r(e)**garde pas.	lafɛɪr nə tə rgard pɑ
C'est **le r(e)**venu foncier.	sɛ lə rvəny fɔ̃sje.
Je r(e)tourne ce matin.	ʒə rturn sə matɛ̃.

If, however, a fixed group of a fairly strong type, such as *je ne*, etc., immediately precedes *re-*, the group retains its form, with the result that the *e* of *re-* remains, as :

Tu croyais qu(e) **je n(e)** reviendrais pas.	ty krwɑjɛ k ʒən rəvjɛ̃drɛ pɑ.
J'ai dit qu(e) **je n(e)** retournerais pas.	ʒe di k ʒən rəturnərɛ pɑ
Il choisit **de n(e)** ret(e)nir ni l'un ni l'autre.	il ʃwazi dən rətniɪr ni lœ̃ ni loɪtr.

But where the group is less stable, it gives way before *re-*, as *j(e) me r(e)pose*, *j(e) le r(e)tiendrai*, etc.

4. The [S] Sound followed by *E* 'Mute'

185. It happens that three consonants, or four if the last be *r* or *l*, can easily be pronounced together if the second one is *s* (or *c* 'soft'), as in *abstinence*, *abstrait*, *expirer* (**ksp**), *l'air stupide*, etc. This being so, there is no need for an *e* mute after the *s* sound, and it is consequently elided, as *il s(e)ra*, *Arthur s(e) moque de moi*, *je l'ai dit parc(e) que c'était vrai*, *ils comprennent c(e) que c'est*, *il s(e) trouve bien*.

If there be an *e* mute after the first of the three consonants, it is elided also, under rule (1) of the general 'law,' so that in this case too we have [s] standing between two or three consonants, as *il n'y a pas d(e) s(e)cours*, *je n'ai pas d(e) s(e)cret*, *Henri n(e) s(e) lamente pas*. In ordinary conversation, indeed, the *e* of *se* or *ce* is never retained except before the prefix *re-*. Further examples :

Ces deux amis n(e) s(e) connaissent pas.	se døz ami n s kɔnɛɪs pɑ.
Nous travaillons mieux qu(e) c(e)la.	nu travajɔ̃ mjø k sla.

Il s'agit d(e) c(e)lui qui a fait le mal.	il saʒi d slɥi ki a fɛ l mal.
Louis n(e) s(e) doute pas d(e) c(e) que vous faites.	lwi n s dut pɑ d skə vu fɛt.
Je veux parler d(e) c(e) que nous savons.	ʒ vø parle d skə nu savɔ̃.

It will be noticed that *c(e) que* is a **fixed group,** for even though it follows a vowel instead of a consonant (as *je sais c(e) que vous dites*), the first *e* is elided according to the general rule. The pronunciation *ce qu(e)* which is sometimes heard is not good French.

5. Final *E* Mute, after a Consonantal Group

186. When final *e* mute is preceded by a group of two consonants (as in *quatre, peuple, reste,* etc.), it may or may not be elided as the speaker chooses. The following observations will make the matter clear:

If the last consonant is a liquid (r or l), there are three courses open:

(1) **In careful speech the e mute is sounded in all cases,** in accordance with the general rule, unless before a vowel, as *pauvre France, autres temps autres mœurs, la noble Belgique, faire table rase, un obstacle gigantesque.*

In this connexion, beginners should guard against the *e* mute sound creeping in **before** the liquid instead of **after** it, as it always does in English words of the same kind (e.g. *theatre, possible,* etc.). *Oracle, ancre, centre,* etc., must not be pronounced [ɔrɑikəl, ɑ̃ikər, sɑ̃itər], but [ɔrɑiklə, ɑ̃ikrə, sɑ̃itrə], not the least breath-sound being heard between the two consonants.

(2) **In less careful conversation, the e mute may be elided,** and the liquid becomes reduced, completely losing its voice after a voiceless consonant, and partially losing it in other cases, as in the words *quatre* [katr̥], *poudre* [pudr̥], *peuple* [pœpl̥], *seigle* [sɛgl̥]. In such cases the liquid is too weak to form a separate syllable, and becomes part of the previous one. Examples:

Ils ont la fièvr(e) politique.	ilz ɔ̃ la fjɛvr pɔlitik.
Cela peut lui être(e) bien utile.	sla pø lɥi ɛtr bjɛ̃n ytil.
Il montr(e) du courage.	il mɔ̃tr dy kuraʒ.
La pluie gonfl(e) ces torrents.	la plɥi gɔ̃fl se tɔrɑ̃.

This pronunciation may be easy **when the word is final, or before a pause (such as the end of a stress-group),** and is adopted frequently in such cases, but it is rather difficult when followed **at once** by a consonant, and hence it is generally avoided in such connexions.

(3) **Most people, therefore, at least in their ordinary careless speech, simplify the pronunciation immediately before a consonant by totally suppressing both the liquid and the e mute,** as *aut(re) chose* [ɔɪt ʃoɪz], *le pauv(re) garçon* [lə poɪv garsɔ̃], *rend(re) service* [rɑ̃ɪd sɛrvis], *un meub(le) d'occasion* [œ̃ mœb dɔkɑzjɔ̃], *une tab(le) d'acajou* [yn tab dakaʒu], *impossib(le) de le faire* [ɛ̃pɔsib dəl fɛɪr]. The [r] in such cases disappears more easily than [l]. Indeed, it disappears sometimes when the word is final, as *ils sont quat(re)*. Even careful speakers, when talking rapidly, suppress it in the familiar words *notre, votre, quatre,* as *not(re) ami, not(re) table, quat(re) personnes* [1]; and it is always dropped in compound expressions like *un maît(re) d'hôtel* [mɛt dɔtɛl]. But the liquids reappear before a vowel, at least in correct French, as *un autre affaire, un meuble utile, impossible aujourd'hui.*

These simplifications are regarded as excessive and even **slovenly** by many excellent teachers, and certainly they should only be indulged in when talking with a kind of careless freedom. Further examples:

Un maît(re) d'école, vot(re) leçon, prend(re) l'express, arb(re) fruitier, une lett(re) de recommandation, il doit êt(re) puni, après m'êt(re) rasé, il veut êt(re) compris, un triang(le) rectang(le), l'artic(le) du Temps, un obstac(le) formidable.

187. If the last consonant is not a liquid (e.g. *reste, poste, force,* etc.), **it cannot be suppressed.** Before a consonant, the group must either be pronounced entire, along with the *e* mute (see § 177 (2)), or the *e* mute may be elided

[1] Exception must be made in *Notre Père, Notre-Dame,* etc., where reverence maintains the full sound, and also in *quatre-vingts.*

in those cases **where it does not bring a difficult combination of consonants together.** The former method is generally adopted in careful speech, and the latter in quick, familiar conversation.

In the latter, the bringing together of **two explosives** would form a difficult combination, and in such cases the *e* must be retained, as *un artiste-peintr(e), un porte-bonheur,* un *triste deuil, il reste debout.* Even where only the **first** of the two consonants is an explosive, the *e* is often retained, as is generally done in the words *presque, puisque, jusque, quelque.* Thus, we say *jusque là* [ʒyskə la], *quelque chose* [kɛlkə ʃoɪz], *presque jamais* [prɛskə ʒamɛ], etc.

But in all other cases the *e* may be elided in familiar conversation, as *tourn(e)-toi, divers(es) méthodes, assist(e)-le.* It may also be elided **before a pause,** such as **the end of a well-defined stress-group,** as *tu es trist(e) ce soir, elle est mort(e) sans souffrir, cette voyelle disparaît presqu(e) dans le parler.* In rapid speech it may even be elided **in the middle of a word,** provided the combination of consonants is an easy one, as *je rest(e)rai, j'observ(e)rai,* etc. Further examples :

> C'est just(e) qu'il meure, la post(e) s'est trompée, le rest(e) n'importe pas, cela port(e) bonheur, il nargu(e) ses ennemis, une planète perc(e) la nue, un artist(e) lyrique, appart(e)ment, fourb(e)rie, étourd(e)rie, lampist(e)rie, etc.

6. Fixed Words

188. There are a few words which contain two or more *e* mute syllables in succession, and of which the interior form is fixed. Such are *ensev(e)lir* [ɑ̃səvliɪr], *échev(e)lé* [eʃəvle], *ressem(e)ler* [rəsəmle], *redev(e)nir* [rədəvniɪr]. In all four cases, it will be noticed, it is the **last** *e* that is elided, owing to the fact that it precedes the stressed syllable. The first two words never change their form, but the other two lose their second *e* when the third is replaced by an ordinary vowel, as :

Ress(e)melle mes chaussures.	rəsmɛl me ʃosyɪr.
Je n(e) ress(e)melle pas les chaussures.	ʒən rəsmɛl pɑ le ʃosyɪr.
Il red(e)vient malade.	il rədvjɛ̃ malad.
Je n(e) red(e)viens pas pauvre.	ʒən rədvjɛ̃ pɑ poɪvr.

Under all other conditions they retain the form fixed in the infinitive, as:

Fait(es) ressem(e)ler les bottines.	fɛt rəsəmle le bɔtin.
Il fait ressem(e)ler les bottines.	il fɛ rəsəmle le bɔtin.
Je n(e) redev(e)nais pas malade.	ʒən rədəvnɛ pɑ malad.
Que voulez-vous r(e)dev(e)nir ?	kə vulevu rdəvniɪr ?

Verbs in *-eter* (*béqueter, caqueter,* etc.) suppress their two *e*'s in the **future and conditional forms** (except in 1st and 2nd plural conditional, for which see next section), as *il bequ(e)t(e)ra, il caqu(e)t(e)rait, ils coll(e)t(e)ront,* etc.

7. *E* Mute pronounced

189. There are several conditions under which *e* mute is **never elided,** even in the most familiar speech:

1. **Before ri- or li-** in those cases where the *i* is always pronounced as [j] and regarded as a consonant. This is the case in *rien,* and in the first and second plural of the conditional of verbs, as *en moins de rien* [ɑ̃ mwɛ̃ də rjɛ̃], *il ne vous demande rien* [il nə vu dmɑ̃ɪdə rjɛ̃], *nous serions heureux* [nu sərjɔ̃z œrø], *vous marcheriez à votre ruine* [vu marʃərje a vɔtrə rɥin], *nous causerions ici* [nu kozərjɔ̃ isi]. Similarly we have *appelions* [apəljɔ̃], *appeliez* [apəlje], *Richelieu* [riʃəljø], and even *ce roi* [sə rwɑ], *ce ruisseau* [sə rɥiso]. The reason is that a liquid (*r* or *l*) cannot maintain itself in a group of three real consonants unless it is first or last, not second.

2. **Before the terminations -nier, -lier in nouns.** Thus, *centenier* [sɑ̃tənje], *batelier* [batəlje], *chandelier* [ʃɑ̃dəlje], *bachelier* [baʃəlje], *un denier* [œ̃ dənje].

3. **Before h 'aspirate.'** As explained (§166), the *h* 'aspirate' is no longer pronounced in French, but it prevents liaison or elision before it, exactly as if it were a consonant, as *une halle* [ynə al], *dames de halles* [dam də al], *une hausse* [ynə oɪs], *le hamac* [lə amak], *un triste hère* [œ̃ tristə ɛɪr], *c'est une honte d'agir ainsi* [sɛt ynə ɔ̃ɪt daʒiɪr ɛ̃si], *quels tristes héros que ces hussards!* [kɛl tristə ero kə se ysaɪr !]. Similarly, be ore *un* (noun of number) *huit, onze,* as *le un, il ignore que onze et deux font treize* (see § 170).

4. **In the pronoun le after an imperative,** even though followed by a word beginning with a vowel, as *dis-le* [dilœ],

faisons-le maintenant [fəzɔ̃lœ mɛ̃tnɑ̃], *rendez-le aimable* [rɑ̃delœ ɛmabl]. In all such cases the *e* mute is stressed, being the final syllable, and consequently it is not only retained but really becomes [œ] (§ 70). In conditions where it is unstressed, it follows the general rule, as *prêtez-l(e)-moi* [prɛtelmwa], *mets-l(e)-moi sur la table* [mɛlmwa syr la tabl], in which cases the stress falls on *moi* and not on *le*.

190. Before concluding this chapter, the fact needs emphasizing that **the more elevated or more sustained** the tone of the speech is, the more is the *e* mute pronounced. For instance, **clearness** may necessitate its pronunciation, as *tu devrais te teindre les cheveux*; or **contrast,** as *ce n'est pas après d(e)main, c'est demain.* In slow and emphatic speech, almost every *e* mute is sounded. One might say in rapid, familiar conversation, *allez, j(e) vous r(e)fuse,* but the refusal is more emphatic or tragic if one says [ale, ʒə vu rəfyɪz]. A careless priest will speak of *les commandements d(e) Dieu,* but another with more reverence will say *les commandements de Dieu.*

191. In **verse,** all *e* mute vowels in the interior of the lines are pronounced, and in music there are separate notes provided for them. This is due to the fact that in French verse, unlike English, the rhythm does not depend solely upon the regular distribution of accented (*i.e.* stressed) syllables, but also upon the number of sounded syllables being equal in each corresponding line, and for this purpose the *e* mute is always reckoned as one, except before a vowel or *h* 'mute' or at the end of a line. Some people, yielding to the analogy of prose, suppress some of the *e* mute vowels, thus curtailing the proper number of syllables in each line. This may suit the less elevated styles of poetry, and indeed many popular ditties are intended to be recited or sung without a strict adherence to the *e* mute, but in elevated verse at least every syllable should be sounded wherever possible, so long as the form of the language is not abused. In classic and romantic verse particularly, it is a mistake to omit any *e* mute syllable. It should be remembered that the basis of such verse is artificial and archaic, and that to suppress any of the syllables is really to falsify the measure.

192. It remains to be said that **in popular speech** *e* mute is often inserted where it does not occur in the ordinary

spelling. It appears at the end of consonantal groups, or in their interior. Thus, we hear *un ours blanc* [œ̃n ursə blɑ̃], *l'arc de triomphe* [larkə d triɔ̃ɪf], *c'est Max* [sɛ maksə], *Félix Faure* [feliksəfɔɪr], *l'est de la France* [lɛstə d la frɑ̃ɪs], *Ernest Blanc* [ɛrnɛstə blɑ̃], *lorsque* [lɔrsəkə], *exprès* [ɛksəprɛ]. Cultivated French speakers avoid such insertions of *e*, regarding them as due to slovenliness or lack of education.

EXERCISES

I. The following sentences should be **studied** and **carefully practised:**

1. Je n(e) peux m(e) souv(e)nir de c(e) nom. 2. Je n(e) te l(e) demand(e) pas. 3. Crois-tu que j(e) me r(e)pens ? 4. Comment puis-j(e) me rappeler l(e) visag(e) de c(e) garçon ? 5. Qu'est-c(e) que j(e) te disais ? 6. N(e) te fâch(e) pas d(e) c(e) que je n(e) te l(e) dis pas. 7. Je s(e)rai Rustan, et je n(e) le s(e)rai pas. 8. Qu'est-c(e) que tout c(e) que j(e) vois ? 9. Il s(e)ra bien forcé d(e) s(e) taire. 10. C(e) n'est rien d(e) c(e) que vous pensez. 11. De c(e) que je n(e) le d(e)mand(e) pas, n(e) concluez pas que je n(e) le veux pas. 12. Tu t(e) lament(es) de c(e) que je n(e) te le r(e)mets pas.

II. Read the following aloud, with special attention to the elision of *e* mute :

Je suis perdu, on m'a dérobé mon argent. Qui peut-ce être ? Qu'est-il devenu ? Où se cache-t-il ? Que ferai-je pour le trouver ? Où ne pas courir ? Qui est-ce ? J'ignore ce que je fais. Hélas ! mon pauvre argent, on m'a privé de toi ! Et puisque tu m'es enlevé, je n'ai plus que faire au monde. C'en est fait, je me meurs. Il faut, qui que ce soit qui ait fait le coup, qu'avec beaucoup de soin on ait épié l'heure, et on a choisi justement le temps que je parlais à mon traître de fils. Je veux aller faire donner la question à toute ma maison. Que de gens assemblés ! Je ne jette mes regards sur personne qui ne me donne des soupçons, et tout me semble mon voleur. Eh ? De quoi est-ce qu'on parle là ? De celui qui m'a dérobé ? Ils me regardent tous et se mettent à rire. Je veux faire pendre tout le monde ; et si je ne retrouve mon argent, je me pendrai moi-même après.

MOLIÈRE, *L'Avare*, condensed

CHAPTER XXXII

TONIC OR RHYTHMIC ACCENT

(ACCENT D'INTENSITÉ)

193. By 'accent' we here mean the special **stress** that is given to a particular syllable when it is uttered with more energy or force than the others and sounds somewhat louder. For example, in the English word *tendency*, the stress is on the first syllable, in *ability* on the second, and in *comprehend* on the third. There is a large amount of such stress in English and other European languages, but in French there is a remarkable absence of it. There are of course changes in pitch, and almost infinite shades of voice due to syllables being strong or weak, clear-vowelled or dull, but these changes are not necessarily connected with stress. The fact is that all syllables in French are **almost equally stressed,** so that there is a kind of monotonous uniformity in their utterance. In listening to a French speaker one cannot help noticing this even rhythm, caused by every syllable being uttered with almost equal force and distinctness. As long ago as 1567, Plantin, in his *Dialogues françoys*, stated that the French language did not recognize any accent, and three hundred years later, Nisard declared that "each syllable has the same accent in French."

194. At the same time there is a **slight** stress, generally termed the **Tonic or Rhythmic Accent,** which occurs as described in this chapter. Students must beware of exaggerating it: it is by no means so strong as it is in English. Frequently, indeed, it is so slight that it is almost imperceptible.

(1) **As a general rule, every word when isolated has the accent on the last sounded syllable** (unless this is an *e* mute), as *bon*té, *fran*çais, *colos*sal, *bourgeoi*sie, *é*pée, *ar*ticle; and this is the case even with words which have been borrowed from other languages where the stress has been generally on a previous syllable, as *revol*ver, *jo*ckey, *gra*tis, *cor*tès,

*Lu*ther, *Eldora*do. If a previous syllable contains a long vowel (e.g. *baron, beaucoup, fâché, héros*), this lessens the stress on the final syllable, making it almost imperceptible. Many French words are thus in a state of almost perfect equilibrium.

This accent on the last syllable of isolated words is in most cases a survival of the Latin forms. In Latin, words generally had the stress ('ictus') on the second last syllable, but as their last syllable has now disappeared in French, the words end on the stressed one. Thus the Latin *accen*tum, with the stress on the second last syllable, has become *ac*cent in French, *mer*ca*tum* has become *mar*ché, and *fe*nes*tra fe*nêtre. Similarly in Spanish, Portuguese, Italian, and the other Romance languages (which are derived from Latin), the accent still falls on the same syllable as in Latin, but in these languages the strong syllable is often followed by other syllables, as Italian *amore* (Fr. *a*mour), Spanish co*do* (Fr. cou*de*), Portuguese he*ra* (Fr. *li*erre). In this respect the Romance languages differ from the English and others in the Teutonic group, which usually have the accent on the first or root syllable. The difference so far as French and English are concerned, will be evident from the following comparison:

Latin	*French*	*English*
Glori**o**sum	glor**ieux**	glor**ious**
Advoc**a**tus	av**oué**	**ad**vocate
Bonit**a**tem	bon**té**	**boun**ty
Cast**e**llum	ch**âteau**	**cas**tle
Pereg**r**inum	p**èle**rin	**pil**grim
Cell**a**rium	cell**ier**	**cel**lar
Angelum	**ange**	**an**gel

195. Where similar words are common to English and French, care should therefore be taken that the stress is not placed where it is in English. Beginners are apt to do this. Such cases, *e.g.*, as the following should be noticed, as they are very numerous:

English	*French*	*English*	*French*
History	**hi**stoire	**mo**ney	**mon**naie
Literature	**lit**térature	**pos**sible	**pos**sible
Government	**gou**vernement	**rea**son	**rai**son
Com**pa**nion	com**pa**gnon	**fa**shion	**fa**çon
bachelor	**ba**chelier	**do**zen	**dou**zaine
cushion	**cou**ssin	**ban**ner	**ban**nière

196. (2) Words, however, do not always occur isolated, except in dictionaries and under special conditions. We have rather to deal with words grouped together into spoken language. Here the tonic accent does not fall on the last syllable of every word. This would altogether spoil the proper flow. It falls upon the last sounded syllable of a word or group of words expressing within itself **a single idea or concept or picture.** This group may contain several words, but if it expresses only **one idea,** the whole group is treated as one long word, and all the syllables in it are uttered with exactly the same force except the **last,** which has a very slight stress. It is the recurrence at intervals more or less regular of these stressed syllables that constitutes the **rhythm** of the language.

197. How is such a group known? It may generally be known by the fact that it can be **replaced by a single word** (a single thought-element), if not in French, at least in some other language. Thus in the sentence

Il y avait une fois une jeune fille qui refusait d'aller à l'école,

there are five such groups, and consequently five slight stresses, as follows:

(1) *Il y avait,* which simply indicates *existence in the past* and can be expressed in Latin by the one word *erat.*

(2) *une fois,* which localizes the existence in time, and might be otherwise written in French by *autrefois.* If instead of this we were to say *en mil neuf cent dix-neuf,* there would be six words in place of one, but these six would still constitute a single group, and only the last syllable *neuf* would be stressed.

(3) *une jeune fille,* which also contains a single thought-element, for it designates a particular category of human beings, like *enfant, homme, petit garçon, vieille femme,* and might be translated by the Latin word *puella.* The expression *un fille jeune,* on the other hand, would constitute two groups, for it refers to an individual of the class *fille,* who possesses a particular quality (*jeune*).

(4) *qui refusait,* which might easily be replaced in French by *refusant.*

(5) *d'aller à l'école,* which is practically equivalent to

d'étudier, the word *aller* being here a mere grammatical complement. If, however, we were to say *d'aller à l'école, à l'église, ou au muséum*, the expression *d'aller* would form a group by itself, because the idea of *going* becomes a separate one, connecting itself with other objects than the school.

The whole sentence has thus five easily defined groups, the various syllables of which receive equal force and distinctness, except the last of each which is slightly stressed, as :

Il y a**vait** | une **fois** | une jeune **fille** | qui refus**ait** | d'aller à l'éc**ole**.

198. It will thus be seen that though a word when isolated has an accent on the last syllable, it may lose that accent in a group, unless it is the last word in it ; for the accent belongs not to the word but to the group. Hence we have :

Avant,	but	avant-cou**reur**
Lieuten**ant**,	,,	lieutenant-colo**nel**
Sa**voir**,	,,	savoir-**vivre**
Nous a**vons**,	,,	nous avons **eu**
Il laiss**a**,	,,	il laissa tom**ber**
Les **champs**,	,,	les Champs-Ely**sées**
Le jar**din**,	,,	le Jardin des **Plantes**
Il **aime**,	,,	aime-**t**-il
Com**ment**,	,,	comment allez-**vous**
Pen**dant**,	,,	pendant leur entre**tien**

199. These groups, known as **stress-groups,** to which we refer in this chapter, must not be confused with breath-groups, or clauses, which depend on the exigencies of breath, or on the requirements of expression. Sometimes, no doubt, the one may coincide with the other, but as a rule, breath-groups are generally long enough to contain several stress-groups. Thus, the phrase, *bonjour, mon cher ami*, forms a single breath-group, but it contains two stress-groups.

200. The following cases of **non-accentuation** should be noted :

(1) There are of course a large number of **little words,** such as **pronouns, prepositions, conjunctions, etc.,** which grammarians call proclitics or enclitics, and which by their very nature are always unstressed. They may, either alone

or in combination, express an idea, but they cannot constitute a stress-group. Thus, in the sentence

Dites-**moi** | ce que vous ne voulez **pas**

there are only two accented or stressed syllables, *moi* and *pas*. Theoretically, there should be an accent on *ce que*, which contains a well-defined thought (equivalent to *la chose que*), but under ordinary circumstances the weak *e* mute vowel cannot take an accent, and indeed is not pronounced at all except where necessary. All such words fall into the adjoining group. If they are not final, or if there is no pause after them, they fall into **the group which follows**, never that which precedes; if final, they fall of course into the preceding group. Thus:

Qu'**est** | -ce que le **maître** | a demand**é** | à ses écol**iers** ?
Ce n'est **rien** | de ce que vous pens**ez.**
L'homme, | qui est égoïs**te,** | **abuse** | du plus **faible.**
Il y en a**vait** | qui, au lieu de **pain,** | mang**eaient** | des **pommes.**
Un **peintre** | qui, dès le ma**tin,** | trav**aille** | à ses tab**leaux.**
Qu'est-c(e) ? | Que **sais**-j(e) ?

In some of these examples it will be noticed that even the comma does not always divide one group from another. Provided there be no pause after the relative, it becomes a proclitic word, which cannot take the stress, and hence the division takes place before and not after it.

201. (2) Many adjectives, adverbs, and similar words, which are inserted within a stress-group to express **shades of meaning**, do not usually receive the accent, although theoretically they should have it. Thus, *il a bien travaill*é, *il a beaucoup travaill*é, *il a parfaitement chant*é, *les plus profonds mys*tères, *un grand ta*bleau, *de beaux en*fants, *un excellent a*mi, *les moindres offic*iers, etc.

Such words, however, frequently receive the **emphatic accent or stress**, especially in elevated or sustained speech, but this is a different matter, referred to in Chapter XXXIV.

202. (3) When a stress-group, complete in itself (e.g. *il parlait*), is followed by a final monosyllabic word (as in *il parlait bien*), the group **usually** loses the accent (Disaccentuation), while the monosyllable retains it. In other words,

the group extends itself to include the monosyllable, as *il parlait* **bien.** Hence we have *un garçon dili*gent, *un garçon ha*bile, but *un garçon* **bon.** Similarly, we have :

Vous le voyez ?	and	Vous le voyez donc ?
Un grand **bruit,**	„	Un grand bruit d'hommes.
D'une **voix,**	„	D'une voix **claire.**
C'est **moi,**	„	C'est moi-**même.**
L'ami d'Alfred,	„	L'ami d(e) **Pierre.**
Le **roi** Guillaume,	„	Le roi **George.**
Une **femme** charmante,	„	Une femme **bonne.**
La misère terrible,	„	La misère **noire.**

If, however, the idea contained in the monosyllable be a distinct one, requiring to be put as it were **in relief,** the group retains its accent, and the monosyllable also. In this case there are two groups, generally with a slight pause between. Thus, *elle chantait* **bien** (only *one* group) refers solely to the action of good singing, and thus contains a single idea, whereas *elle chan*tait **bien** (two groups) refers to the action of singing, and in addition indicates that it was well done, and it thus contains two distinct ideas.

203. While the above rules on the rhythmic or tonic accent may be regarded as almost universally observed, there are variations from them among different speakers. Indeed, probably no two Frenchmen would speak with the stresses at exactly the same places in a sentence. It may be said that **in elevated and sustained speech, and above all in verse,** stress-groups are generally shorter than in familiar or rapid conversation, in the sense that adverbs, adjectives, etc., which take an accent in the former, may not receive it in the latter. Such expressions as *de terribles combats, la patrie sacrée,* etc., might take two accents in elevated speech, but only one in ordinary conversation. The rhythmic accent may thus be suppressed or added according to the nature of the speech. But there is a limit to these variations, and the student who wishes a correct accent should practise the division of sentences into ' idea-groups,' and aim at monotonous uniformity of all the syllables, with a **very slight** stress on the last one in each group. In other words, he should give exactly the same force to each syllable in a group, except the last, which should be very slightly stronger. Those who

are completely under the influence of English accentuation may find this difficult at first. Some have found it helpful to accompany each syllable with a tap on the table, taking care that the taps are quite regular in time, and all of them equal in force except the last of each group. Whether this hint is adopted or not, it is advisable that the speaking or reading should be done **slowly** at first, so that each sounded syllable may receive its full value. It is a mistake to aim at speed before correctness has been acquired.

We repeat that the accent should only be a **slight** one. Some learners have a tendency to make it far too energetic, which makes the speech jerky and disagreeable, and puts the accented syllables in exaggerated relief.

The following extract will furnish abundant examples of the rhythmic accent. A vertical line has been put after each stress-group. The syllable which precedes a line is always accented:

La Mer

J'étais arrivé | le soir, | avec mes parents, | dans un village | de la côte saintongeaise,[1] | dans une maison | de pêcheurs, | louée | pour la saison des bains.[2] | Je savais | que nous étions venus[3] là | pour une chose | qui s'appelait la mer,[4] | mais je ne l'avais pas encore vue | (une ligne de dunes[5] | me la cachait | à cause de ma très[6] petite taille), | et j'étais dans une extrême[7] impatience | de la connaître. | Après le dîner[8] | donc, | à la tombée | de la nuit, | je m'échappai[9] seul | dehors. | L'air[10] | vif, | âpre, | sentait je ne sais quoi | d'inconnu, | et

[1] *La côte saintongeaise*, single idea or concept.

[2] *Pour la saison des bains*, single idea, practically equivalent to *pour l'été*.

[3] Disaccentuation of *venus* before *là*.

[4] *Qui s'appelait la mer* is here a single idea, *qui s'appelait* being a mere rhetorical addition. If *s'appelait* be accented, there would be two groups, implying unnecessarily that the thing had a name as well as that this name was the *sea*.

[5] *Une ligne de dunes*, single idea, equivalent to *des dunes*.

[6] *Très* may take the emphatic accent (see chapter xxxiv.).

[7] *Extrême* may take the emphatic accent.

[8] There is no disaccentuation here of *dîner* before *donc*, as the latter is meant to form a separate idea with a slight pause before it.

[9] Disaccentuation of *m'échappai* before *seul*.

[10] No disaccentuation of *l'air*, as the adjectives following are intended to be set in relief as distinct ideas.

un bruit | singulier, | à la fois faible | et immense, | se faisait entendre | derrière [1] les petites montagnes [2] | de sable, | auxquelles un sentier | conduisait. | Tout m'effrayait, [3] | ce bout | de sentier | inconnu, | ce crépuscule | tombant [4] d'un ciel ouvert, | et aussi | la solitude | de ce coin | de village. | . . . Cependant, | armé | d'une de ces grandes [5] résolutions | subites, | comme les bébés | les plus timides | en prennent quelquefois, | je partis | d'un pas ferme. | . . .

Puis, | tout à coup | je m'arrêtai | glacé, | frissonnant [6] | de peur. | Devant moi | quelque chose | apparaissait, | quelque chose | de sombre | et de bruissant | avait surgi | de tous les côtés | en même temps, | et qui semblait ne pas finir, [7] | une étendue en mouvement | qui me donnait le vertige [8] | mortel. | . . . Évidemment | c'était ça ; | pas [9] une minute | d'hésitation, | ni même | d'étonnement | que ce fût ainsi, | non, | rien | que de l'épouvante ; | je reconnaissais | et je tremblais. | C'était d'un vert | obscur, | presque noir ; | ça semblait instable,[10] | perfide, | engloutissant ; | ça remuait | et ça se démenait | partout | à la fois, | avec un air | de méchanceté | sinistre. | Au-dessus | s'étendait un ciel [11] | tout d'une pièce, | d'un gris | foncé, | comme un manteau [12] lourd. | Très [13] loin, | très [13] loin | seulement, | à d'inap-

[1] *Derrière* is an unaccented proclitic.

[2] *Les petites montagnes*, single idea, equivalent to *les collines*.

[3] *Tout m'effrayait*, single idea, almost equivalent to *j'étais effrayé*. *Tout* may take an emphatic accent, however.

[4] *Tombant* is here a mere rhetorical expression, forming part of the main idea, and is better left unaccented.

[5] *Grandes* may take the emphatic accent.

[6] *Frissonant* may take the emphatic accent (on first syllable), as well as the rhythmic one (on last syllable), thus becoming fris*so*nant. If a word of more than one syllable requires an emphatic accent, this is generally placed as here on the first syllable beginning with a consonant (chapter xxxiv.).

[7] *Qui semblait ne pas finir*, single idea, almost equivalent to *qui ne finissait pas*.

[8] *Qui me donnait le vertige*, single idea, equivalent to *qui m'étourdissait*.

[9] *Pas* may take the emphatic accent.

[10] *Ça semblait instable*, single idea, *semblait* being here a mere copulative verb, unaccented.

[11] *S'étendait* is here a mere rhetorical expression, forming part of the idea contained in *ciel*.

[12] Disaccentuation of *manteau* before *lourd*.

[13] *Très* may take the emphatic accent.

préciables | profondeurs | d'horizon, | on apercevait | une déchirure, | un jour | entre le ciel | et les eaux, | une longue fente [1] | vide, | d'une claire | pâleur jaune. [2] | . . .

Pour la reconnaître | ainsi, | la mer, | l'avais-je | déjà vue ? | Peut-être, | inconsciemment, | lorsque vers l'âge | de cinq | ou six | mois, | on m'avait emmené | dans l'île, | chez une grand'tante, | sœur | de ma grand'mère. | Ou bien | avait-elle été | si souvent regardée | par mes ancêtres | marins | que j'étais né ayant déjà [3] | dans la tête | un reflet | confus | de son immensité ? |

Nous restâmes | un moment | l'un devant l'autre, | moi | fasciné par elle. | Dès [4] cette première entrevue, | sans doute, | j'avais l'insaisissable | pressentiment | qu'elle finirait un jour | par me prendre, | malgré toutes [5] mes hésitations, | malgré toutes [5] les volontés | qui essayeraient | de me retenir. | . . . Ce que j'éprouvais | en sa présence | était non seulement | de la frayeur, | mais surtout | une tristesse | sans nom, | une impression | de solitude | désolée, | d'abandon, | d'exil. | . . . Et je repartis | en courant, | la figure | très [6] bouleversée, | je pense, | et les cheveux | tourmentés | par le vent, | avec une hâte | extrême | d'arriver | auprès de ma mère, | de me serrer [7] | contre elle, | de me faire consoler | de mille angoisses | anticipées, | inexpressibles, | qui m'avaient étreint la cœur [8] | à la vue | de ces grandes [9] étendues | vertes | et profondes. |

PIERRE LOTI

[1] There is no disaccentuation of *fente* before *vide*, as the latter is intended to express a distinct idea. The word *longue* may receive the emphatic accent, in which case the three words *longue fente*, *vide* all become accented.

[2] Disaccentuation of *pâleur* before *jaune*.

[3] This may be regarded as one group, containing only one concept or picture, with no pause between *né* and *ayant*, and it is better to give it only one accent.

[4] *Dès* may receive the emphatic accent.

[5] *Toutes* may receive the emphatic accent.

[6] *Très* may receive the emphatic accent.

[7] *Serrer* may take the emphatic accent (on first syllable), as well as the rhythmic one (on last syllable).

[8] *Qui m'avaient étreint le cœur*, single idea.

[9] *Grandes* may take the emphatic accent.

CHAPTER XXXIII

LIAISON OR LINKING

204. As already stated, the final consonant in the majority of French words is not pronounced, so that the words as uttered end with a vowel. When, however, the next word begins also with a vowel or *h* 'mute,' or with one of the three semi-consonants [w, j, ɥ], the final letter of the first word is often sounded for the sake of euphony, and becomes the initial of the next word. This is called **liaison** or **linking.** Thus, the final consonant of the verbal form *était* is mute in *il était grand* [il etɛ grɑ̃], but it is sounded in *il était‿immense* [il etɛt imɑ̃ıs], where it becomes the initial of the syllable *im-*. Similarly, we say *trop‿aimable* [trɔp ɛmabl], *prenez‿-en* [prənezɑ̃], *disait‿*-on [dizɛtɔ̃], *il faut‿écrire* [il fot ekrıır], etc. This linking prevents hiatus, which generally makes the utterance difficult and disagreeable. For the same reason, when the third person singular of the interrogative of a verb ends with a vowel, the letter *t* is introduced between the verb and the pronouns *il, elle, on* (as *a-t-il, parle-t-elle, dira-t-on*), the *t* being really the survival of the Latin termination of the verb. On the same principle, we have *ne voilà-t-il pas*, and the technical term *va-et-vient*, frequently pronounced *va-t-et-vient* by sailors.

205. When thus linked to the following word, *s* and *x* become [z], *f* becomes [v], *d* becomes [t], and *g* becomes [k]. That is to say, the voiceless fricatives (*s* and *f*) become voiced, while the voiced plosives (*d* and *g*) become unvoiced. For example :

s : *Les‿aunes* [lez oın] (same as *les zônes*), *vous‿avez* [vuz ave], *nos‿enfants* [noz ɑ̃fɑ̃], *un gros‿homme* [œ̃ groz ɔm], *le tiers‿état* [lə tjɛrz eta], *leurs‿amis* [lœrz ami], *les‿yeux* [lez jø], *des‿huîtres* [dez ɥitr].

x: *Deux_hommes* [døz ɔm], *chevaux_arabes* [ʃəvoz arab], *choux_aigres* [ʃuz ɛigr], *tu peux_attendre* [ty pøz atɑ̃idr]. Similarly, *deuxième, sixième, dixième,* etc.

f: *Neuf* is the only word in *f* that takes liaison, as *neuf_ans* [nœv ɑ̃], *neuf_heures* [nœv œir], *neuf_hommes* [nœv ɔm]. See chapter xxix.

d: *Grand_homme* [grɑ̃t ɔm], *pied_à-terre* [pjetatɛir], *quand_on viendra* [kɑ̃t ɔ̃ vjɛ̃dra], *il n'a pas froid_aux yeux* [il na pɑ frwɑt oz jø].

g: The *g* becomes [k] in the adjective *long,* as in *un long_hiver* [œ̃ lɔ̃k ivɛir], *un long_espoir* [œ̃ lɔ̃k ɛspwair]. The same is the case **sometimes** with the substantives *sang* and *rang,* as *sang_illustre* [sɑ̃k ilystr], *rang_humain* [rɑ̃k ymɛ̃]; but liaison in the case of these two words is now rare and regarded as affected. One still sings, however, in the *Marseillaise,* "*Qu'un sang_impur* [sɑ̃k ɛ̃pyir] *abreuve nos sillons,*" and liaison always takes place in the expression *suer sang_et eau* [sɥe sɑ̃k e o].

p: The consonant *p* only takes liaison in *trop* and *beaucoup,* as *trop_idiot* [trɔp idjo], *beaucoup_appris* [bokup apri]. In familiar talk there is a tendency to avoid liaison with *trop,* but a speaker can nevertheless make it without appearing pedantic.

Other consonants: *devant_elle* [dəvɑ̃t ɛl], *un petit_oiseau* [œ̃ pətit wazo], *chez_eux* [ʃez ø], *franc_alleu* [frɑ̃kalø], *franc_archer* [frɑ̃karʃe], *franc_étrier* [frɑ̃k etrie], etc. For *n,* indicating nasality, see § 101.

206. It should be noted, however, that **when a final consonant is pronounced under all conditions,** there is no liaison properly speaking. The consonant is joined to the vowel that follows, but **it undergoes no change.** Thus we have *un os à moelle* [œ̃n ɔs a mwal], *un lis asphodèle* [œ̃ lis asfɔdɛl], *des fils obéissants* [de fis ɔbeisɑ̃], *des ours affamés* [dez urs afame], *tous ont parlé* [tus ɔ̃ parle], *index alphabétique* [ɛ̃dɛks alfabetik], *codex officiel* [kɔdɛks ɔfisjɛl], *un chef anglais* [œ̃ ʃɛf ɑ̃glɛ], *sauf erreur* [sɔf ɛrœir], *sud-est* [sydɛst], *sud-ouest* [sydwɛst], *un gong énorme* [œ̃ gɔ̃g enɔrm]. The monosyllable *us* [ys], however, generally takes liaison with [z] in the expression *us_et coutumes.*

207. There are limits to liaison: it does not take place in all cases. As its purpose is that of harmony and the avoidance

of hiatus, it is clear that it should not take place in cases where it would produce a more disagreeable sound than its absence would do.[1] But apart from this underlying principle, the main difficulty with learners is to know when to use it, and when to avoid it. One common rule is that it should only take place between words that are closely connected in position and meaning. Another, which amounts to the same thing, is that it should only take place when no pause can be made between the words. Either of these rules is a good guiding principle, but the matter may be put better and more scientifically as follows: **Liaison as a rule takes place within the interior of a stress-group, and not between one stress-group and another.** Thus:

Nous avons‿**écrit** | à trois‿**amis** | aujourd'**hui** [nuz avõz ekri a trwɑz ami oʒurdɥi].

Other examples are as follows:

Il a couru à franc‿étrier [il a kury a frɑ̃k etrie], *but* il était franc | autrefois.

Un profond‿esprit [œ̃ prɔfõt ɛspri], *but* son esprit est profond | et lucide.

Un long‿été [œ̃ lõk ete], *but* le temps est long | à qui attend.

C'est un second‿Alexandre [sɛt œ̃ səgõt Alɛksɑ̃ɑdr], *but* il est capitaine en second | aujourd'hui.

C'est un heureux‿homme [sɛt œ̃n œrøz ɔm], *but* il est heureux | et insouciant.

208. This rule, as here stated, is almost absolute in reading, in declamation, and indeed in all elevated and sustained speech; but in familiar and current conversation, the tendency is to avoid liaison as much as possible, confining it to grammatical cases, especially those which serve to distinguish the plural from the singular. The whole matter indeed is largely one of taste, and speakers vary greatly according to whether their conversation is elevated or familiar, slow or rapid, educated or illiterate. It can be said with assurance, however, that in current conversation the linking of words in the interior of a stress-group, even when it is

[1] For instance, *tu as‿été* [ty az ote], and *tu les‿as* [ty lez a] are both correct and agreeable to the ear, but *tu les‿as‿ete* [ty lez az ote], with the close repetition of [z], sounds more disagreeable than the absence of liaison [ty le a ote], and would be better avoided

unnecessary, does not strike the French ear as unnatural or unpleasant (unless it be a *pataquès* [1]), whereas **the linking of one stress-group to another is generally bad taste,** and denotes a pretentious, affected, or artificial mode of speech. For this reason, the Swiss pronunciation, which frequently links the stress-groups, is not regarded as attractive by Parisians.

209. From what we have just said, it will be understood that it is impossible to give rigid rules in regard to liaison. But on the main principle that it should take place principally within stress-groups and not between them, the following may be regarded as the chief cases where it should be employed, even in current conversation:

1. **Articles, pronouns, possessive and demonstrative adjectives, prepositions** (except *selon* [2]), **conjunctions,** as well as **adverbs** (when fairly short), and similar **accessory** words are always linked to the following word **when they govern or qualify it.** Thus:

Les_oiseaux, vous_écrivez, nous_aimons, ils_offrent, elles_envoient, on_entre, mon_argent, ces_édifices, leurs_enfants, quels_idiots, tout_homme, tout_est fini,[3] d'autres_enfants, pendant_un jour, sans_amis, dans_une heure, chez_eux, sous_une lampe, en_abondance, en_écoutant, en_y allant, bien_aimable, moins_agréable, plus_honnête, dont_il est,

[1] A *pataquès* is a wrong linking, as *ce n'est point-z-à moi ; ce n'est pas-t-à lui.* Uneducated people, who are familiar with only the sound of a word, do not always know what consonant, if any, should be carried forward, and hence they frequently substitute [z] for [t], or *vice versa*, or even insert [z] or [t] where no consonant occurs. This is a *pataquès*, originating in the expression *je ne sais pas-t-à qu'est-ce.* Sometimes the term *cuir* or *velours* is used instead, although *cuir* is confined rather to the addition of [t] (as in *va-t-en ville*), and *velours* is applied more particularly to the insertion of [z] (as *j'ai eu*, pronounced like *Jésus*). Examples of such wrong liaisons are very common, as *j'étais-t-à la maison, tu es-t-une bête, il était-z-à Rome, avant-z-hier, j'ai-z-été, moi-z-aussi, il s'en va-t-en guerre, il viendra-z-à Pâques*, etc. In the case of *entre quatre yeux*, the French Academy has authorized the pronunciation [ɑ̃trəkatrəzjø], more popularly [-katzjø].

[2] And occasionally also *après* and *depuis*.

[3] *Tout* is here an indefinite pronoun, but there is no liaison in such expressions as *le tout et la partie, le tout est de savoir*, etc., where *tout* is a substantive.

je m'en_allais, j'en_ai, on_en_a tant, mais_en disant,[1] quand_elle chante,[2] vraiment_aimable, tendrement_aimé, tout_-à-fait_extraordinaire, comment_allez-vous ? bientôt_après, je ne t'ai point_aimé.

But if they do not govern or qualify the following word, they are not linked to it. Thus, we say *Allez-vous_-en*, but *Allez-vous | en voiture ?* Similarly, there is no linking in such phrases as the following :

Avez-vous | averti ses amis | ? donnez m'en | un ; va-t-en | à cheval ; est-on | allé à Rome ; a-t-on | entendu ; eux | ont été à Paris.

2. **The auxiliary verbs** (such as *être, avoir, devoir, vouloir, falloir,* etc.) **are linked to the past participle or infinitive which immediately follows,** as :

Il est_arrivé, ils_étaient_entrés, il l'avait_occupé, dès qu'il eut_appris, je devais_aller, il faut_y aller, il fallait_écrire, il s'est fait_aimer, ça peut_être juste, il veut_y aller.

At the same time, liaisons of this kind do not occur in **very familiar** talk, in which it is quite common to hear *il est | arrivé, tu as | eu, nous avons | eu, tu dois | écrire,* etc. The use of the second person singular especially (*tutoiement*), which in conversation almost always denotes familiarity or contempt, does not suit an elevated tone, and consequently does not accord with frequent liaison. An exception must be made, however, in the case of *tu es*, after which liaison is quite common.

3. **The verb is always linked to the pronouns** (*il, ils, en, y,* etc.), **which follow it,** as *prend_-il, prennent_-ils, ont_-ils vu, prends_-en, donnes_-en, mènes_-y-moi, allez_-y, vas_-y.* It is for this purpose that the imperative singular takes *s* after *e*, when the pronoun *en* or *y* is to follow.

4. **An adjective,** even though polysyllabic, takes liaison **when it precedes** the substantive which it qualifies, for in this case the two words are closely united, making a kind of compound phrase or indissoluble group ; even two or

[1] Liaison is not indispensable in the case of *mais*, and in *mais oui* it never occurs (§ 211 (5)).

[2] But when *quand* is used interrogatively, liaison is not usual, although permissible, as : *Quand êtes-vous venu* ? [kɑ̃ ɛt vu vny ?].

three adjectives may be linked provided they are fairly short. This kind of liaison is particularly useful for marking the plural. Thus:

Singular: Un grand_homme, un petit_animal, un brillant_orateur, un faux_air, un faux_ébénier, un mauvais_état, un pis_aller, un excellent_écrivain, un heureux_enfant, le second_acte, commun_accord, un parfait_honnête homme.

Adjectives in *-er* also, which have the *r* mute (especially *premier*, *dernier*), sound it in liaison, the vowel being opened to [ɛ], as *le premier_août* [lə prəmjɛr u], *le dernier_élève* [lə dɛrnjɛr elɛiv], *un singulier_effort* [œ̃ sɛ̃gyljɛr efɔir].[1]

Plural: De petits_oiseaux, de beaux_arbres, ses bons_amis, les jeunes_époux, certains_auteurs, excellents_amis, divers_aspects, plusieurs_hommes.

When an adjective follows its substantive, liaison generally takes place between the two, if the substantive is plural, but not if it is singular. This method, too, aids in distinguishing the plural. Thus:

Singular: Un avis | important, un portrait | excellent, un vin | abominable, un nom | ancien, un parfum | agréable, un officier | estimable, un chaos | affreux.[2]

Plural: Les langues_étrangères, contes_espagnols, des jours_heureux, des rangs_impairs, les gens_âgés, Les États_Unis, les aspects_agréables.[3]

Note that by such rules an adjective may frequently be distinguished from a substantive, as *un savant_étranger* (a

[1] In public speaking and careful speech, the *r* of verbs in *-er* is also sounded as a rule, and the *e* opened to some extent, as *parler_en mon absence*, *aimer_à rire*. But this liaison is tending to disappear, and will soon be confined exclusively to poetry. Even *laisser-aller* has no liaison.

[2] Liaison, however, is sometimes made between the singular substantives *sang*, *rang*, *aspect*, *respect*, and adjectives which follow, as *un sang_illustre*, *un sang_artériel*, *un rang_élevé*, *un aspect(t)_agréable*, *le respec(t)_humain*, but these liaisons are now regarded as pedantic (§ 205). In *aspect* and *respect*, the *c* is carried forward in the singular only.

[3] Words ending in mute *s* (*cas*, *repas*, etc.), take liaison with *z* in the plural, as *un cas intéressant* [kɑ̃ ɛ̃teresɑ̃], but *des cas intéressants* [kɑ̃z ɛ̃teresɑ̃]. Similarly we have *un chauffe-pieds excellent* [pje ɛkselɑ̃], but *des chauffe-pieds excellents* [pjez ɛkselɑ̃].

learned foreigner), *but un savant | étranger* (a foreign scholar). In the first case *savant* is the adjective, and *étranger* the substantive; in the second case it is the opposite. We have also *un sot_aveugle* (a foolish blind-man), and *un sot | aveugle* (a blind fool). Similarly, in the plural, we may say *un marchand de draps_anglais*, where *anglais* is an adjective qualifying *draps*, but *un marchand de draps | anglais*, where *anglais* qualifies *marchand*.

5. **Numerals are linked to the words which they multiply.** In this connexion, they are **adjectives**, and come under the preceding category. Thus, *un_animal, deux_ânes, trois_enfants, cinq_amis, six_heures, sept_oiseaux, huit_histoires, neuf_ans, dix_édifices, vingt_étoiles, quatre-vingts_élèves, cent_écus, trois cents_hommes, deux_affreux_objets, deux_x et trois_m* [døziks e trwɑzɛm].[1]

6. **Liaison takes place in certain phrases in frequent use which have practically become compound expressions,** as:

> Bout_à bout, chat_échaudé, chacun_à chacun, chat_en poche, croc_-en-jambe, de temps_en temps, de plus_en plus, de moins_en moins, de mieux_en mieux, de but_en blanc, de fond_en comble, du haut_en bas, d'un bout_à l'autre, dos_à dos, deux_à deux, froid_aux pieds, guet_-apens, mot_à mot, nuit_et jour, pas_à pas, pot_-au-feu, pot_au lait, pot_au roses, pot_à eau, de pied_en cap, pied_-à-terre,[2] petit_à petit, tout_à coup, tout_à vous, tout_à l'heure, tôt_ou tard, vis_-à vis, etc.

And even *accent_aigu, un droit_acquis*, etc.

But there is no longer liaison in the following phrases: *Nez à nez, du riz au lait, un chaud et froid, au doigt et à l'œil, de long en large, un pot à tabac* (this last for the sake of euphony).

210. The above six categories contain all the cases where liaison is considered correct at the present day. But several other instances of liaison occur whenever the tone of speech

[1] The common people even use liaison in the case of *quatre* by inserting *z* between it and a word beginning with a vowel (see § 208, footnote), as *le bal des Quatre Arts* [katzaːr], *quatre officiers* [katrəz ɔfisje].

[2] But there is no liaison in such an expression as *avoir pied | à terre*, where the words are not a compound.

becomes more elevated or careful. Thus, **the verb and its complement may be linked,** as *il est_en ville, cela m'est_égal, ils ont fait_une machine, dites_un mot, faites_un beau travail,* and there may be other cases difficult to classify, such as *prêt_à sortir, ceux_et elles, des chats_et des chiens,* etc.[1]

211. Note that liaison does not occur :

(1) **In the case of a mute consonant which follows an r:** Thus, *de part_en part* [də paɪr ɑ̃ paɪr], *il court encore* [il kuɪr ɑ̃kɔɪr], *bord à bord* [bɔɪr a bɔɪr], *corps et âme* [kɔr e ɑɪm], *le nord-est* [lə nɔrɛst], *le nord-ouest* [lə nɔrwɛst],[2] *vers un but* [vɛr œ̃ byt], *mort ou vif* [mɔɪr u vif]. But liaison takes place with *s* after *r* in compound words regarded as single words, as *tiers_état,* or when the *s* denotes the plural, as *leurs_amis, divers_auteurs, plusieurs_histoires;* with *t* in verbal forms in the interrogative, as *à quoi ça sert_il* ; generally with *t* in the adverb *fort,* as *fort_excellent* ; and sometimes with *s* in *toujours,* as *toujours_est-il gentil.* It may also take place with *t* in such expressions as *mort_aux rats, cela ne sert_à rien,* etc., to avoid a discordant sound.

(2) **Generally in the case of the plural s in compound nouns.** In such nouns the pronunciation is therefore the same in the plural as in the singular, as :

Singular	*Plural*
Un arc-en-ciel	des arc(s)-en-ciel
Un char-à-bancs	des char(s)-à-bancs
Un ver-à-soie	des ver(s)-à-soie
Un croc-en-jambe	des croc(s)-en-jambe
Un cuiller à café	des cuiller(s) à café
Un guet-apens	des guet(s)-apens
Un pot-au-feu	des pot(s)-au-feu
Un porc-épic	des porc(s)-épics
Une salle à manger	des salle(s) à manger
Un fer à repasser	des fer(s) à repasser

[1] Liaison is usual when one of the conjunctions *et* or *ou* unites two substantives in the plural, the second of which or both of which have no article, as *les ponts_et chaussées, les voies_et moyens, vertus_et vices, vins_et liqueurs, femmes_ou enfants.* But there is no liaison of course in such an expression as *deux heures et demie.*

[2] Many people, however, carry the *d* forward in *nord-est* [nɔrdɛst] and *nord-ouest* [nɔrdwɛst], doubtless by analogy with *sud-est, sud-ouest.*

(3) **Before h 'aspirate,'** as *les héros* [le ero], *un héros* [œ̃ ero], *en Hollande* [ɑ̃ ɔlɑ̃id].

(4) **Before a numeral** (see § 170), as *mes huit oncles* [me ɥit ɔ̃ikl], *les onze animaux* [le ɔ̃iz animo], *son onzième jour* [sɔ̃ ɔ̃zjɛm ʒuir], *Louis onze* [lwi ɔ̃iz],[1] *cent un* [sɑ̃ œ̃], *cent unième* [sɑ̃ ynjɛm], *quatre-vingt-un* [katrəvɛ̃œ̃]. Notice that when *un* is used as a numeral, and not as an article or substantive, there is no liaison or elision before it: *sur les une heure* [syr le yn œir], *écrivez le un* [ekrive lə œ̃].[2]

(5) **Before the [w] of *oui* and *ouate*, and the y of many words** when it precedes a vowel (*yacht, yatagan*, etc.), as *un oui* [œ̃ wi], *mais oui* [mɛ wi], *la ouate* [la wat], *deux yachts* [dø jak], *un bon yankee* [œ̃ bɔ̃ jɑ̃ki]; also before *uhlan*, as *les uhlans* [le ylɑ̃]. In the case of *ouate*, however, although the French Academy recommends that there be no liaison before it, some well-known writers take the opposite view, and at all events an *e* mute is often elided before it, such expressions as *une ouate* [yn wat], *plein d'ouate* [plɛ̃ dwat], being common. The word took liaison up to the sixteenth century at least, and the medical profession speaks of *l'ouate*.

(6) **After the conjunction *et***, as *jeune et aimable* [ʒœn e ɛmabl].

212. As already stated, liaison varies according to the tone of speech. Just as *e* mute vowels are pronounced more frequently according as the tone is more elevated, until we come to verse where they are all pronounced, so the number of liaisons increases as the tone becomes less familiar, and in verse as many as possible take place, not only in the interior of a stress-group, but even between one group and another, so as to avoid hiatus, which is forbidden there. Thus, in verse we have *les murs pèsent‿en vain, il faut venger‿un père, puis‿il s'interrompit‿et dit‿à ses disciples*. The fact is that liaison, which is really the reappearance under certain conditions of a letter not now pronounced, a 'dead letter,' is a result of conservative methods of speech, and this explains why it is more frequent in reading aloud, in recitations, in

[1] But liaison may take place between the *t* of the verb *être* and *onze*, as *il est onze heures* [il ɛt ɔ̃iz œir], and always takes place in such expressions as *pag(e) onze, pag(e) un, quarant(e)-huit, dix-huit*, etc.

[2] But if used, *e.g.* as a substantive, as in *trois un* (meaning 'three ones'), or in *cent un* ('one hundred ones'), liaison takes place [trwazœ̃, sɑ̃tœ̃]

theatrical oratory, in verse, and generally in elevated speech, and why the common people manifest a tendency to depart from it more and more.

213. The fact that in liaison the final consonant of one word becomes the initial of the next is a frequent source of confusion to learners. It creates for them, as it were, a large number of new words, unknown before, and makes it difficult at first for them to understand the reader or speaker. For example, they hear such a simple sentence as *cette petite affaire est_à moi*, but they cannot remember (and for good reason!) such words as '*taffaire*' and '*tamoi*.' Instances of the same kind are frequent among French children, who constantly confuse the limits of words. A proper understanding of liaison, with a careful persevering effort to pick out the true words in spite of the initial added consonant, will soon enable a beginner to overcome these difficulties.

For the same reason, liaison is an abundant source of puns and jokes. Thus, it is sometimes asked, *Quel est le premier homme du monde?* Answer, *Le rhum de la Jamaïque.* During the Revolution in 1790, a humorist denounced a certain convent as containing *cinq canons et vingt-cinq armes.* On examination, the place was found to have *cinq ânons et vingt-cinq carmes!*

EXERCISES

(1) Quand_on_est_en_Italie, on parle italien. Il me faut_établir mes_enfants. Ils_y pensent sans_inquiétude. S'il avait_appris cette nouvelle, il nous_aurait_aidé. Charles a deux_oranges, j'en_ai cinq. Mes plus_aimables_amis ne sont pas_ici, ils sont_en_Espagne. Ces petits_enfants sont_ici sans_abri. En_arrivant, nous_avons_entendu le tonnerre. Voici un gros_homme avec un grand_ours. Parlez_-en à vos_amis.

(2) The following passage has been divided into stress-groups and the liaisons marked in the interior of each group where they occur. The student is recommended to read it aloud carefully, with due attention to elision and accent as well as to liaison:

C'était_à Bologne. | Il y avait_eu | une entrevue | entre le pape | et l'empereur; | il s'agissait | du duché | de Florence, | ou, pour mieux dire, | du sort | de l'Italie. | On_

avait vu | Paul Trois | et Charles-Quint | causer_ensemble | sur une terrasse, | et pendant leur entretien | la ville entière | se taisait. | Au bout d'une heure | tout_était décidé ; | un grand bruit d'hommes | et de chevaux | avait succédé | au silence. | On_ignorait | ce qui allait_arriver, | et on s'agitait | pour le savoir ; | mais le plus profond mystère | avait_été ordonné ; | les_habitants | regardaient passer | avec curiosité | et avec terreur | les moindres_officiers | des deux cours ; | on parlait | d'un démembrement | de l'Italie, | d'exils, | et de principautés | nouvelles. | Mon père | travaillait | à un grand tableau, | et il était_au haut de l'échelle | qui lui servait_à peindre, | lorsque des hallebardiers, | leur pique | à la main, | ouvrirent la porte | et se rangèrent | contre le mur. | Un page | entra | et cria | à haute voix, | " César ! " | Quelques minutes_après, | l'empereur | parut, | roide [rɐd] | dans son pourpoint, | et souriant | dans sa barbe rousse. | Mon père, | surpris_et charmé | de cette visite | inattendue, | descendait | aussi vite qu'il pouvait | de son_échelle ; | il était vieux ; | en s'appuyant | à la rampe, | il laissa tomber | son pinceau. | Tout le monde | restait_immobile, | car la présence | de l'empereur | nous_avait changés | en statues. | Mon père | était confus | de sa lenteur | et de sa maladresse, | mais_il craignait, | en se hâtant, | de se blesser ; | Charles-Quint | fit quelques pas_en_avant, | se courba | lentement, | et ramassa | le pinceau. | " Le Titien, | dit_-il, | d'une voix claire | et impérieuse, | le Titien | mérite bien | d'être servi | par César." | Et avec une majesté | vraiment | sans_égale, | il rendit | le pinceau | à mon père, | qui mit_un genou en terre | pour le recevoir. |

A. DE MUSSET, *Le Fils du Titien*

(3) The student is invited to divide the following passages into stress-groups for himself and note the liaisons. Each passage, after being thus treated, should be read aloud carefully.

(1) Il n'y a rien au monde qui se fasse tant admirer qu'un homme qui sait être malheureux avec courage.—SÉNÈQUE.
(2) Les peuples jeunes ne voient que ce qu'ils ont à gagner, les vieilles nations songent à ce qu'elles ont à perdre.
(3) La faveur qu'on mérite est toujours achetée.—CORNEILLE.
(4) La délicatesse est pour les âmes élevées un devoir plus impérieux que la justice.—MME DE STAËL.

(5) Il est plus honteux de se défier de ses amis que d'en être trompé.—La Rochefoucauld.

(6) Il est plus aisé de juger quelqu'un après une heure de conversation dans un salon qu'après dix ans de vie commune.

(7) La politesse, c'est l'art de faire ce qui vous ennuie comme si cela vous amusait.

(8) Quand on rit d'un obstacle, il est presque vaincu.—C. Bonjour.

(9) Toutes les passions sont exagérées ; elles ne sont des passions que parce qu'elles exagèrent.—Chamfort.

(10) Affecter de savoir ce qu'on ignore, c'est tendre un piège dans lequel le plus léger incident peut vous faire tomber.

(11) Si vous voulez être riche, n'apprenez pas seulement comment on gagne, sachez aussi comment on ménage. —Franklin.

(12) Aux yeux des partis, qui cesse d'être un esclave devient un déserteur.—J. Simon.

(13) C'est jouir du bonheur que de voir sans envie le bonheur des autres et avec satisfaction le bonheur commun.—Bossuet.

(14) Il y a de violents outrages que l'on oublie, et des paroles maladroites que l'on ne pardonne jamais.

(15) L'âme qui n'a pas de but établi s'égare et se perd ; c'est n'être en aucun lieu que d'être partout.—Montaigne.

(16) La dignité de notre espèce n'est pas moins attestée par les œuvres du cœur que par celles du génie.

(17) Les passions, qui sont de bons auxiliaires, sont de mauvais conseillers.—Balmès.

(18) Il est impossible de porter le flambeau de la vérité dans une foule sans brûler la barbe à quelqu'un.

CHAPTER XXXIV

EMPHATIC OR SUPPLEMENTARY ACCENT

(ACCENT D'INSISTANCE)

214. Emphasis is the **special stress** given to any part of a sentence to which the speaker wishes to call particular attention. It is of every degree, from the most forceful to where it ceases to be emphasis. Its place in a sentence is not fixed, as that of the rhythmic accent is. It falls wherever the meaning requires it, occasionally on phrases or on statements of some length, but generally on single words. It throws the syllable on which it falls, and consequently the word, into greater prominence than what precedes or follows, and in this way sometimes changes the meaning considerably. Thus, the English sentence, " Did you motor there yesterday ? " may have five different meanings according as the emphasis is placed on one or the other of the five words. " Did *you* motor there yesterday ? " has quite a different meaning from " Did you *motor* there yesterday ? " It is this emphasis on individual words that we deal with in this chapter. It is extremely frequent in ordinary French conversation or oratory, because the French tend to be emotional, animated, or emphatic in their speech ; and the student will thus see the necessity of practising it carefully and perseveringly, until he acquires facility in it, as no French pronunciation can be really good without it.

215. How is such emphatic accent expressed in French ? It depends upon circumstances. There are different cases to consider :

I. When the Word has more than one Syllable

In such cases the emphasis is scarcely ever expressed by reinforcing the rhythmic accent, if the word has one, as an English student would imagine should be done. This would

spoil the language by robbing it of its variety. Occasionally it may be expressed by stressing **every** syllable in the word, as **par-faite-ment!** But generally, indeed in almost every case, it is done by putting more stress **on another syllable than the last one,** and thus bringing the word into special prominence. For example, in the sentence, *C'est un misérable, cet homme,* uttered normally and without emotion, there is the usual slight stress on the last syllable of *misérable,* but as soon as the word is pronounced with emphasis or feeling, as frequently happens, a **separate stress, much stronger than the other,** falls on **another** syllable (in this case, the first one), as *c'est un* **mi**sérable, *cet homme!* The rhythmic or tonic stress still remains on the last syllable, but the emphatic stress is more intense, and therefore more noticeable. There are many words which, owing to their very nature, are more frequently spoken in this way than normally. This is so with **emotional** words, expressing fear, joy, grief, astonishment, etc. Among these are adjectives like *terrible, effrayant, incroyable, désolant, malheureux* ; adverbs like *beaucoup, extrêmement, parfaitement, certainement* ; verbs like *frémir, pleurer, hurler* ; nouns like *scélérat, misérable, assassin* ; and practically all words of abuse, such as *cochon, fripon, gaffeuse,* etc.

216. The question as to which of the syllables, other than the last one, should take the emphatic accent, depends on certain conditions, as follows :

(1) **If the word forms part of a rhythmic element, i.e. if it does not stand alone, isolated as it were,** the syllable stressed is usually **the first one commencing with a consonant,** as : *c'est* **ré**pugnant, *je suis si* **mal**heureux, *c'est* **ab**solument *vrai.* The reason why the first syllable, if it begins with a vowel, is passed over, is that in this case it would be necessary to include in the stress the final consonant of the preceding word, and this would sound rather absurd and even amusing. Further examples are :

> C'est **épou**vantable, quelle **bar**barie, c'est un im**bé**cile, c'est un vol **ma**gnifique, c'est impossible, il est assommant, il s'enfonçait dans son lit, vous êtes un assassin.

In such a case the initial consonant is made **very long,** being generally more than double in length. Thus *barbarie* becomes

[bɪarbari]. While the rhythmic accent does not permit of any consonantal lengthening, the emphatic accent finds its peculiar characteristic in the fact that the consonant is vigorously seized upon and prolonged (hence the French name, *accent d'insistance*), and this should be remembered by students, as English emphasis does not generally put stress on the consonant.

In addition, **the vowel** of the emphasized syllable is increased in height and intensity; but it is not increased in duration, *i.e.* lengthened, except in cases where it is already long or half-long (see 104 (3), (4) 3). Thus, in the expression *il y en a* **beau***coup*, the *b* is very sensibly prolonged; and the vowel following, being already half-long, takes on full length or even more [boɪku], as it does likewise in *il* **pleu***rait*, *il est* **vi***vant*, etc. If the vowel be short, it cannot be lengthened, although the other changes referred to occur, as **par***faitement*.[1]

217. (2) **If the word forms a rhythmic element by itself, i.e. if it is isolated,** it takes the Emphatic Accent on **the first syllable, whatever it be,** as:

Cet homme est fou.—**Absolu**ment.
Je crois qu'il mentit.—**Abomi**nablement.
Il est très gentil.—**Ex**trêmement.
Attention, s'il vous plaît.
Aujourd'hui, je me moque de ces choses.
Cette femme est stupide.—**Com**plètement.
Voulez-vous le voir?—**Cer**tainement.
Mais il l'a dit.—**Pré**cisément.
C'est un immense obstacle.—**For**midable!
Miséricorde!

Compare the following examples, which show clearly the difference between such cases and the previous ones:

C'est in**croy**able.—**Inc**royable, mon cher monsieur, **incroy**able.
Ce discours est as**som**mant.—**As**sommant.
Le bruit était é**pou**vantable.—**É**pouvantable.

The emphatic stress must not be placed on any other syllable, except under exceptional circumstances. The forms *épou**vantable*** and ***épou**vantable* are both correct, each in its

[1] An exception is [e], which may take on extra length (§ 20).

place, but *épouvantable* would not be so under normal circumstances.

Where the initial syllable commences with a vowel, the consonantal lengthening, which is such a feature of the emphatic accent, is not wanting. In such cases the consonant or group of consonants following the vowel is prolonged, although not quite so much as when a consonant commences the word.

II. When the Word is Monosyllabic

218. In such cases, if the word has no rhythmic accent, the emphasis is of the same nature as that already described, consisting in the lengthening of the consonant, and an increase of height, intensity, and (in allowable cases) of duration in the vowel. But if the word has the rhythmic accent, there is no increase as a rule in the height or intensity of the vowel.

Sometimes the word is quite small and indeed insignificant apart from the emphasis, as :

> C'est la **même** personne, ce n'est **pas** vrai, ce n'est **rien**, voilà **trois** jours que nous ne parlons **que d**(e) cette affaire.

In this last example, the word *trois* would otherwise be unaccented, being an adjective of number, and coming moreover before an accented monosyllable (§ 202), but it here receives the emphatic accent because the speaker wishes to draw attention to the *time* occupied. The word *que*, too, is not only an unaccented word naturally, but has an *e* mute vowel which might be elided in ordinary circumstances, as *nous n*(*e*) *parlons qu*(*e*) *de cette affaire* ; but here the *e* mute reasserts itself and the word is forcibly stressed in order to make prominent the fact that a certain affair has been talked of to the exclusion of all others. Further examples are :

> Vous êtes le **sel** de la terre ; il faut faire **juste** ; regardez **bien** ; **vous**, maintenant ; c'est **bien** fait ; il n'y a que **deux** sortes de gens au monde ; c'est **si** amusant ; voilà **tout** ce que je te permets. L'Écosse est le plus **beau** pays que j'aie vu. Fais ton pain, **je n**(e) te nourris plus. Vous l'avez dit ? Non, je ne l'ai **pas** dit.

219. We have stated that the emphatic accent does not destroy the rhythmic or tonic one on the last syllable of a

stress-group: it is merely supplementary to it. Thus in *c'est é*pou*vantable, cette affaire,* uttered with emotion, there are two accents on *épouvantable*—the emphatic on *-pou-*, and the usual one on *-table.* Similarly in **je** *reste,* **tu** *t'en vas, je* and *tu* have the emphatic accent, but this does not prevent the usual one on *reste* and *vas.* The two accents each serve a different purpose. The rhythmic one is to be expected: it is normal and regular, and can produce no effect beyond its rhythmic function. The emphatic accent, on the other hand, is unexpected: it comes forcibly, sometimes indeed violently, and serves to draw immediate attention to the word on which it falls. It acts so suddenly and strongly that one would sometimes fancy that the rhythmic accent has disappeared. But the latter is still there, and only under certain conditions of weakness is it diminished. **One of these conditions is the end of a sentence.** If the emphatic syllable be near the end—say the last but two—the tonic stress at the end is apt to suffer. This is due to the habit of letting the voice drop, combined with the special energy just expended on the emphasis. But the diminution of stress is only slight, for the speaker's object is to make the word prominent, and he consequently does his best to sustain all its syllables. Again, in those cases where the emphatic stress falls on a syllable immediately preceding the tonic stress, there is usually some diminution of the latter, arising from the difficulty that always exists in making an effort twice immediately in succession. If the word happens also to be the last one in the sentence, the diminution is sometimes considerable, although never so great as to cause the disappearance of the rhythmic or tonic accent. The final syllable always remains clear and distinct, and more intense than an unaccented one.

220. Another method of emphasis remains to be referred to. Sometimes words or groups of words occur in *series.* They may for instance form an **enumeration,** or a **gradation,** or be placed in **opposition** to each other. In such a case the emphatic accent, instead of being placed on the really important words, may be placed on **the initial syllable, whatever it may be, of the various groups which correspond to each other,** and consequently sometimes on a word quite insignificant in itself. The effect produced is the same,

for the attention is immediately drawn to the whole group by emphasizing an insignificant word at the commencement of it. Sometimes either method may be chosen. We give examples which will easily be understood without further explanation :

Enumeration

J'ai étudié le végétal dans tous ses mystères, **dans** la tige, **dans** le bourgeon, **dans** le sépale, **dans** le pétale, **dans** l'étamine, **dans** le carpelle, **dans** l'ovule, **dans** la thèque, **dans** la sporange, et **dans** l'apothécion.—Victor Hugo, *L'Homme qui rit.*

J'entre dans un cabinet de lecture et je lis à haute voix en parcourant les casiers. Revue **com**merciale, Revue **litt**éraire, Revue **des** Cours, Revue **his**torique, Journal **des** Savants, Revue **des** Deux Mondes, Bulletin **fi**nancier, Revue **arch**éologique, Journal **des** Rentiers, Bulletin **heb**domadaire, Journal **de** la Marine.

Gradation

Il avait remarqué la superposition des fléaux, **les** rois sur le peuple, **la** guerre sur les rois, **la** peste sur la guerre, **la** famine sur la peste, **la** bêtise sur le tout. (Or one might here say, " les **rois** sur le peuple, la **guerre** sur les rois, la **peste** sur la guerre, la **fa**mine sur la peste, la **bê**tise sur tout.")

C'est dans la politique que se **font**, **dé**font, et **sur**font les réputations.

Allez-vous au théâtre ce soir ? **Im**possible, monsieur, **tout** à fait impossible.

Opposition

Donnez et **par**donnez. L'homme **pro**pose, et Dieu **dis**pose.

Il ne donnait de satisfecit à **qui** que ce soit ni à **quoi** que ce soit.

Ce que vous appelez **ar**ranger, je l'appelle **dé**ranger.

Déchirez vos **cœurs** et non vos **vête**ments.

Faut-il **dire** et redire la même chose ?

Il y a beaucoup de différence entre les **con**servateurs et les **op**posants.

From the last example it will be noticed that when once the emphatic stress has fallen on the first syllable of one of the words in a series, it falls on the first syllable of all those which follow, even though beginning with a vowel, and in this case any consonant carried over in liaison takes its part in the emphasis and provides the consonantal lengthening.

EXERCISE

The following extract will afford abundant illustrations of the rules in this chapter. Obviously, the emphasis might be differently placed according to the individual peculiarities of the speaker, but apart from such variations the stresses represent the pronunciation of a careful reader or speaker.

Le **plus** souvent, | je partais | pour le collège | à jeun, | l'estomac | et la tête | vides. | Quand ma grand'mère | venait nous voir, | c'était le **bon** jour ; | elle m'en**ri**chissait | de quelque petite monnaie. | Je **cal**culais | alors | sur la route | ce que je pourrais **bien** acheter | pour **trom**per | ma faim. | Le plus sage | eût été | d'entrer | chez le boulanger ; | mais **com**ment | trahir | ma **pau**vreté | en **man**geant | mon pain sec | devant mes camarades ? | D'avance, | je me voyais | exposé | à leur rire, | et j'en **fré**missais. | Cet âge | est **sans** pitié. |

Aujourd'hui, | cette indigence | née | de la persécution, | **fière**ment, | **no**blement | supportée | par les miens, | fait ma gloire. | Alors, | elle me **sem**blait | une honte, | et je la **ca**chais | de mon mieux. | **Ter**rible respect | humain. |

Pour échapper | aux **rai**lleries, | j'imaginais | d'acheter | quelque chose | d'assez **sub**stantiel | pour me soutenir, | et qui ressemblât | pourtant | à une friandise. | Le **plus** souvent, | c'était le pain d'épice | qui faisait les frais | de mon déjeuner. | Il ne **man**quait pas | de boutiques | en ce genre | sur mon chemin. | Pour **deux** sous | on avait un morceau | **ma**gnifique, | un homme **su**perbe, | un **gé**ant | par la hauteur | de la taille ; | en revanche, | il était **si** plat, | que je le glissais | dans mon carton, | et il ne le **gon**flait guère. |

Pendant la classe, | quand je sentais | le **ver**tige | me saisir, | et que mes yeux | voyaient trouble | par l'effet | de l'inanition, | je lui cassais | un bras, | une jambe, | que je **gri**gnotais | à la dérobée. | Mes voisins | ne tardaient guère | à surprendre | mon petit manège. | " Que manges-tu là ? " |

me disaient-ils. | Je répondais, | non sans **rougir**, | " Mon dessert." |

On dit | que les souffrances | physiques | sont bonnes | à l'âme. | On voit | que j'étais dans l'état | le plus propre | à **dé**velopper | la mienne. | Mais le corps, | lui, | a été **dé**primé. | Malgré | les **adou**cissements | qui sont venus | plus tard, | je porte | toujours | ce temps | en moi. | . . . Mes privations | peuvent se résumer | en **trois** mots : | jusqu'à **quinze** ans, | **point** de viande, | **point** de vin, | **point** de feu. | Du pain, | des légumes | le plus souvent | cuits à l'eau | et au sel. | Si j'ai survécu, | c'est que malgré | les souffrances | et la santé | ruinée | de ma mère, | la **saine** constitution | de mon père | prévalut | en moi. | Le travail, | les habitudes | de la vie | solitaire | que je menais | avec mes parents, | me soutinrent | aussi, | me rendirent | actif, | mais **sans** me fortifier | jamais, | de sorte | que ma **ché**tive figure | reste | comme un **mo**nument | de ces temps de deuil. | Les cicatrices | que garde | **ma** main droite | témoignent | des temps d'hiver | passés sans feu. | Et cependant, | parmi les coups | et contre-coups | qu'un enfant | semblait | ne pas pouvoir | supporter, | je restai | pour les voir, | et **vi**vant | pour les **ra**conter." |

JULES MICHELET

CHAPTER XXXV

ASSIMILATION

221. Frequently, when two sounds (either vowels or consonants) come together, one of them tends to become assimilated to the other, borrowing part of its characteristics, so as to avoid a sudden change in the position of the vocal organs. Vocalic assimilation has already been referred to (§ 29). We have it in such words as *étais, élève, ébène*, where the first vowel (*é*) is often pronounced half-open or open [ɛ], owing to the tongue anticipating the position of the second vowel by descending. But further reference need not be made to such cases, as assimilation between vowels is not nearly so frequent as between consonants. Instances of assimilation between consonants are common both in English and French. Thus, in English, the plural *s*, while it retains its proper sound in such words as *ropes, docks, butts*, practically becomes [z] in *robes, dogs, buds, i.e.* it is voiced through assimilation to the voiced consonant preceding. In the same way, in French, two adjoining consonants frequently have an active influence on each other. The characteristics of the one pass in part or even completely to the other, with the result that considerable modifications of sound may be produced. In some cases where the assimilative process is very old, it shows itself in the ordinary spelling, as in *chercher*, which has taken the place of the ancient form *cerchier*. But there are numerous cases where the assimilative influence exists without any change in the spelling. Thus, we have *anecdote* [anɛgdɔt], *Strasbourg* [strazbuɪr], *transvaser* [trãzvɑze], in all of which the first of the two consonants is voiced to make it agree with the second; and *abcès* [apsɛ], *médecin* [mɛtsɛ̃], *savetier* [saftje], *chemin de fer* [ʃəmɛ̃tfɛɪr], in all of which the first is unvoiced for the same reason.

222. It is this kind of consonantal assimilation to which

we refer in this chapter. It is common in French, especially in **rapid** speaking, where economy of effort is needed. It only occurs, however, when the two consonants come into **immediate contact**; and an *e* mute between them does not of course prevent this, provided the *e* mute be elided in pronunciation.[1] Moreover, the assimilation consists as a rule in **the first consonant being influenced by the second**, as in the examples just mentioned (compare English *cupboard*). Such assimilation is generally called **regressive**, but the term 'anticipative' seems preferable, for the modification in the first consonant is not exactly due to some influence from behind, but rather to an anticipation, conscious or sub-conscious, of the second consonant, an act of foresight, as it were, on the part of the organs of perception, which put themselves in position well in advance. When, as occasionally happens, the second consonant is influenced by the first (compare English *dogs, observe,* etc.), the assimilation is known as **progressive,** but this kind only occurs in French as a rule when the second consonant is *l, m, r,* or one of the semi-consonants [w, j, ɥ], as *clef* [klˌe], *peuple* [pœplˌ], *quatre* [katrˌ], *pied* [pjˌe]. In such cases the second consonant loses voice under the influence of the first (see § 186 (2)). This kind of assimilation, however, need occasion no difficulty. For all practical purposes it may be neglected, as the voice will usually disappear unconsciously.

223. The regressive cases of assimilation may be divided into two classes:

1. **In the interior of words or well-known phrases:** Here the assimilation is often of a **complete** kind, *i.e.* not only is there a voicing or unvoicing of the first consonant to make it correspond with the second, but the mode of assimilation, the force of utterance, etc., become assimilated also. In other words, the first consonant becomes practically of the same type as the second. Thus, in *chemin de fer* [ʃəmɛ̃tfɛɪr], as popularly pronounced, the *d* not only loses its voice, but really becomes a *t*. It should be remembered that there is a difference: an unvoiced *d* is not exactly a *t*, for the former has the point of articulation slightly different and is also pronounced with much less force; nor is a voiced

[1] Thus, in *second*, if the *e* be elided, we have [zgɔ̃], but otherwise [səgɔ̃].

t practically the same as a *d*, for the same reasons.[1] But, as just stated, when assimilation occurs in the **interior** of a word or group of words closely connected, it is not always restricted to the mere voicing or unvoicing of the first consonant (although this is the most frequent mode of assimilation in other cases), but is often of a more complete character. This is particularly the case in rapid conversation, where direct or sudden changes in the organs of speech are frequently neglected. In slow or elevated speech, on the other hand, complete assimilation would shock the ear, and would be condemned by all masters of diction; and this should be remembered by the student in his desire to acquire a good pronunciation. Examples:

Gibecière [ʒipsjɛir]	De temps en temps [tɪãzãtã]
Jeter [ʃte]	Rez-de-chaussée [retʃose]
Sauvetage [softaɪʒ]	Valet de chambre [valɛtʃãɪbr]
Clavecin [klafsɛ̃]	Chauve-souris [ʃofsuri]
Oisiveté [wazifte]	Garde champêtre [gartʃãpɛitr]
Rejeton [rəʃtɔ̃]	Haut de forme [otfɔrm]
Eczéma [ɛgzema]	Haut-de-chausses [otʃoɪs]
Second [zgɔ̃]	Au-dessus, là-dessus [otsy, latsy]
Afghan [avgã]	Coup de pied [kutpje]
Susdit [syzdi]	Sauve-toi [softwa]

224. Note the following special cases in the interior of words:

(1) **The prefixes ab-, ob-, sub-:** Here the *b* practically becomes *p* before a voiceless consonant, as *abstenir* [apstəniir], *obtenir* [optəniir], *subterfuge* [syptɛrfyɪʒ]. Other examples: *absent, absinthe, absolu, abstrait, observer, obscur, obséder, substance, subtil, substituer,* etc. The word *subsister,* however, is frequently pronounced [sybziste], with **progressive** assimilation.

Similarly, in the prefixes dis-, trans-, the *s* becomes [z] before a voiced consonant, as *disgrâce* [dizgrɑɪs], *disjoindre* [diʒwɛ̃ɪdr], *transgresser* [trãzgrɛse], *transborder* [trãzbɔrde]. Other examples: *disgrégation, disjonctif, transvaser.*

(2) **When s precedes b or m:** Here the assimilation may

[1] In phonetic transcript, mere unvoicing may be denoted by ₒ under or over the consonant, as [d̥], [b̥], etc., and mere voicing by ᵛ, as [tᵛ], [pᵛ], etc.

either be regressive or progressive, but **the regressive is the more usual with b, and the progressive with m,** as *sbire* [zbiɪr], *presbytère* [prɛzbitɛɪr], *asthmatique* [asm̥atik], *enthousiasme* [ãtuzjasm̥].[1] Other examples: *asbeste, Lisbonne, Ratisbonne, Strasbourg, jasmin, prisme, lyrisme, rhumatisme, cataplasme, mutisme, héroïsme, Christianisme,* etc. When thus unvoiced, the final *m* is so faint that it frequently disappears in popular speech (compare *r, l,* § 186 (3)).[2] This is specially so in long words, where the [sm̥] becomes merely a more or less prolonged [s]. Hence a common word like *rhumatisme* has three pronunciations, [rymatism̥], or [rymatizm], which are equally good, and [rymatis], which only used by 'the people.'

When *sm* is initial (which occurs only in foreign words), it is always pronounced [sm], as in *smalah, smilax, Smyrne,* etc.

(3) **When m is initial:** Here, as in the preceding cases, it frequently loses its normal voiced form, and becomes [m̥]. The word *monsieur, e.g.,* is usually pronounced [məsjø], with the *m* voiced, but frequently in hurried speech the *e* mute is elided, and the *m,* coming under the influence of the *s,* loses its voice, the word becoming [m̥sjø]. In such cases the unvoiced *m* in careless speech sometimes loses its nasal sound and becomes a *p,* as [psjø].

(4) **When s follows l:** Here there is a **progressive** assimilation, the *s* being voiced, as *Alsace* [alzas], *alsatique* [alzatik], *balsamier* [balzamje], *balsamine* [balzamin], *Belsunce* [bɛlzœ̃ɪs].

225. 2. **Between words:** In this case the assimilation is only **partial,** not complete. It is restricted to the mere voicing or unvoicing of the first consonant, as *une grande tasse* [yn grãttɑɪs], *une pauvre femme* [yn poffam], *une robe sombre* [yn rɔpsõɪbr]. In such cases the first consonant does not exactly become the same as the second, although it may be written so phonetically. In such a sentence as *je viens*

[1] It is in Switzerland and Belgium that the regressive assimilation is mostly found with m [azmatik], etc.

[2] The same phenomenon appears, in popular speech, in words in *-iste* (*artiste, anarchiste,* etc.), which tend to be pronounced as if the final was *-isse* [artis], [anarʃis]. Even such words as *prétexte, insecte,* etc., become [pretɛks], [ɛ̃sɛk], etc. This is a freedom of language, however, that should be avoided.

d(e) servir, the *d* does not become a *t*, but only a more or less unvoiced *d* [d̥] ; otherwise it would be identical with *je viens t(e) servir*. Any speaker who would make the assimilation between words more than partial would utterly spoil both his meaning and pronunciation, and would be put down at once as a foreigner. Examples :

Consonants of same order	*Consonants of different order*
Il frappe bien [frabbjɛ̃]	Je te crois [ʃtəkrwɑ]
Un esclave fugitive [ɛsklaffyʒitif]	Église protestante [eglisprɔtɛs-tɑ̃ɪt]
Une tête d'homme [tɛddɔm]	Grog chaud [grɔkʃo]
Tu fâches Georges [fɑʒʒɔrʒ]	Un brave cœur [brafkœɪr]
Il navigue constamment [navik-kɔ̃stamɑ̃]	Ils savent tout [saftu]
Ne tombe pas [nə tɔ̃ppɑ]	Chaque jour [ʃagʒuɪr]
Une route droite [ruddrwɑt]	Est-ce bien [ɛzbjɛ̃]
Une pipe blanche [pibblɑ̃ɪʃ]	Un bec d'aigle [bɛgdɛgl]
Une vache jaune [vaʒʒoɪn]	L'archevêque de Paris [larʃəvɛg-dəpari]
Une page charmante [paʃʃarmɑ̃ɪt]	Quinze francs [kɛ̃sfrɑ̃]
Un vase sacré [vɑssakre]	Cap Vert [kabvɛɪr]
Un singe superbe [sɛ̃ʃypɛrb]	Et ainsi de suite [eɛ̃sit sɥit]

Care must be taken, as we have said, to make the assimilation only partial, consisting of the mere voicing or unvoicing. The difference thus produced is evident by comparing such expressions as *tête carrée, tête dure ; un Arabe déguenillé, un Arabe cruel ; il se repose beaucoup, il se repose toujours*, etc.

226. The above two classes do not entirely exhaust the subject. In addition to voicing or unvoicing, we sometimes have sounds becoming nasalized or denasalized through assimilation. Any vowel or consonant, for example, placed between nasals, tends to become more or less nasalized itself, as *moi-même* [mwɑ̃mɛ̃ɪm], *maman* [mɑ̃mɑ̃], *rongeant* [rɔ̃ʒɑ̃], *en venant* [ɑ̃vnɑ̃]. The Americans in particular are inclined to nasalize all vowels in contact with nasal consonants, as [ɔ̃m], [ỹn], [kɑ̃n], etc. Sometimes, when a plosive is nasalized in this way, it is turned into its corresponding consonant (see § 90). Thus, *d* becomes *n*, *b* becomes *m*, and *g* becomes the English [ŋ], as *pendant* [pɑ̃nɑ̃], *lendemain* [lɑ̃nmɛ̃], *une tombe neuve* [tɔ̃mnœɪv], *une longue main* [lɔ̃ŋmɛ̃]. The reason

for this is that there is no difference, for example, between *d* and *n* except the lowering of the velum for the latter, and as it has to be lowered for the vowel preceding and the one following, it is only natural that it should tend to remain down for the consonant between them. At the same time, such influences as those we refer to in this paragraph should be resisted, even in rapid or familiar speech. They are regarded as provincial or dialectical, and the form of words produced is less harmonious than the correct one.

Finally, all tendency to assimilation should be resisted beyond **what is really natural and well recognized.** The changes referred to are spontaneous and involuntary. They are only legitimate when the speaker is unconscious of them. If a learner is rather halting or embarrassed in his French, as is very probable, the conscious use of assimilative forms will only make it disagreeable or even grotesque to polite ears.

CHAPTER XXXVI

INTONATION

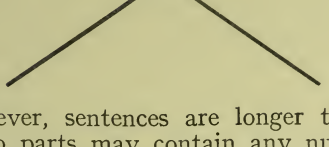
227. By Intonation is meant the rising and falling of the voice, in other words, its **musical movement.** In solemn reading there is usually not much of this: the voice merely rises to denote an interrogation or exclamation, and falls at the end of sentences. But in ordinary speaking the voice rarely maintains itself on the same musical note: it is constantly moving upward and downward through a certain number of notes. This is the case more or less in all languages, every word-group having a melody of its own. It follows that if the intonation is not good, the utterance is unmelodious and unattractive. It is almost impossible to lay down specific laws in the matter, as the risings and fallings are sometimes very delicate. All that we propose to do in this chapter is to give some general indications of the movements in **simple declarative sentences,** excluding interrogative and exclamative ones, which are dealt with later.

228. Every declarative sentence consists of **two parts,** the first having an upward inflexion, denoting incompleteness of statement, and the second a downward one, denoting completeness. This is specially noticeable if we take simple sentences containing only two stress-groups, such as the following:

Si vous voulez, || je viendrai.
Cette table || est lourde.
On sonnait || le couvre-feu.
Je l'ai entendu, || mais je ne le crois pas.
Je me promenais || dans le jardin.
Il demande || de l'argent.

In each of these the voice rises to the end of the first group, suggesting that the statement is still in suspense, and then falls to the end of the second, implying that the statement is now being concluded. The movement in such simple

cases might be roughly expressed by two oblique lines, thus:



Usually, however, sentences are longer than these, and each of the two parts may contain any number of stress-groups. Sometimes each part has an **equal number.** In Alexandrine verse, for example, when a line embodies a complete statement in itself, the hemistichs contain two stress-groups each, the first hemistich taking the upward inflexion and the second the downward one, as:

Son ombre | vers mon lit || a paru | se baisser.

In prose too there is frequently an equality of groups, and occasionally this may mount up to a dozen or more groups in each part of a sentence. Bossuet's writings contain a large number of such, as:

À mesure | qu'il approchait, || je le voyais | disparaître.

Il n'y a point | de puissance | humaine || qui ne serve | à d'autres desseins | que les siens.

Celui | qui insultait | à l'aveuglement | des autres || tombe | lui-même | dans des ténèbres | plus épaisses.

Generally, however, each sentence has an **inequality** of groups, as in the following examples, where the last group alone forms the downward part:

Tout bonheur que la main n'atteint pas || est un rêve.

Il n'y a rien que les hommes aiment mieux conserver et qu'ils ménagent moins || que leur propre vie.

229. As stated above, in all such cases of simple declaration, the first part of the sentence, viz. that which leaves the meaning in suspense, is spoken with the upward inflexion so as to sustain the attention, while the second part, which satisfies or removes the suspense, is uttered with the downward inflexion, which makes the hearer feel that the sentence is being concluded. If we intended to say *Il n'y a pas* || *de bonheur*, the expression *il n'y a pas* would of itself leave the

meaning incomplete and in suspense: it must therefore take the upward inflexion. The expression *de bonheur* adds the completeness intended and removes the suspense: it must therefore take the downward inflexion. If we wished to lengthen the statement and say *Il n'y a pas de bonheur || au sein de l'insincérité,* the expression *il n'y a pas de bonheur* would be incomplete, still leaving the meaning in suspense: it must therefore take the upward inflexion, while the remainder of the sentence takes the downward one. If we wished to say still further, *Il n'y a pas de bonheur au sein de l'insincérité, || parce qu'on n'y trouve pas de repos,* the whole sentence up to the final syllable of *insincérité* now takes the upward inflexion for the same reason, and the rest takes the downward one. Similarly, we might have the following sentences, each complete in itself:

La joie || se trouve.
La joie se trouve || au fond de toutes choses.
La joie se trouve au fond de toutes choses, || mais il appartient à chacun de l'en extraire.

230. Such examples as we have given are sufficient to illustrate the intonation or musical movement of ordinary declarative sentences. The punctuation marks of common orthography correspond to some extent to this movement. Generally speaking, a comma or semi-colon denotes an upward inflexion, and a full stop indicates a downward one, while the clauses between commas take a dependent place in the general movement. Such rules, however, are by no means absolute, as punctuation marks are meant for other purposes. In long sentences, the movements can never be fixed and determinate, as speakers differ from each other in subordinate clauses, and it would be absurd to prescribe definite rules in such a case. But with all good speakers the **main** characteristics of the movement remain, however long or involved the sentence is. What these characteristics are will be still more evident from a separate examination of each of the parts:

231. 1. **The Upward Part:** In this part the **first stress-group** rises gradually to a certain height, sometimes amounting to four or five notes. The **second group, and the following ones,** whatever their nature, maintain this height

generally. They each commence on a somewhat lower note than the previous group ends on, but their tonic syllable rises generally to the highest note of that group, although not usually exceeding it. The **last group** commences like the others, but it always finishes on a rising note as high as any preceding ones, and in many cases even higher. Consequently, if we take such a sentence as :

> On y voit | dans ces prairies | errer à l'aventure || des troupeaux | de trois ou quatre mille | buffles sauvages,

the whole upward part has a form something like the following :

FIG. 7

The special characteristic of this part is that throughout it, from the first syllable to the last, there are no *sudden* movements or leaps, but a well-marked undulation, without anything resembling angles. Whatever alteration is made takes place by degrees or glides. In this respect speaking differs from singing, in which the notes generally follow each other by leaps. In speaking, the voice glides through the intervening notes : it does not pass from a higher note to a lower one by a sudden drop, but meets it half-way, as it were, and the movements can only be represented as above by a curved line, which in music would require the term *glissando*. No doubt there is less of the glide in French than in English, but it is a characteristic to some extent of all speech, particularly of the upward intonation.

232. 2. **The Downward Part :** This part commences with a sudden drop, without any intervening notes or undulation. Beginning with its first syllable, therefore, the whole of it is generally spoken on a lower level. At the same time all the groups contained in it, except the last, take the same movements as those in the upward part, *i.e.* the first group gradually rises a few tones and the rest follow with frequent undulations. But the general characteristic is that the low notes sink lower than those in the upward part, and the

high notes do not rise so high (see Fig. 8 below). There is thus a gradual fall from group to group, the fall amounting to one note at least in each group. The last group reaches its end frequently by a gradual descent rather than an undulation, and finishes on a much lower note than the upward part commenced on. The fall from the highest note of the whole sentence to the concluding one is generally six or seven notes, but may sometimes be more than an octave. In the case of many excellent French speakers, indeed, the last note often sinks so much that it practically loses its sonority, and becomes breathed or whispered. This is particularly the case with the high vowels, *i*, *y*, *u* (§ 102), and sometimes happens even in short expressions (*il est parti, il y en a beaucoup*, etc.). The whole sentence, including both parts, has thus a movement resembling the following:

FIG. 8

Though it may sometimes happen that several successive sentences in a paragraph are declarative ones, terminating with the downward inflexion, yet this inflexion need not become monotonous; because, as every sentence may vary in the commencing note, it may likewise vary in the concluding one. Due attention to this will prevent the recurrence of any wearisome sameness of tone at the end of every sentence.

233. A **parenthetical** or **incidental** clause does not affect the construction of the sentence within which it is inserted, and consequently only takes a subordinate part in the musical movement referred to. It requires a pause before and after it, so as to give it an isolated and independent character, and is pronounced with a depression of voice and somewhat faster than the rest of the sentence; but it generally rises a little towards the end, in conformity with the general intonation. Examples:

Je l'avais attrapé, *continua le bandit*, et cela me faisait plaisir.

Il lui donnera, *répondirent les ambassadeurs,* sa fille et la moitié de son royaume.

À ces mots l'animal pervers
(*C'est le serpent que je veux dire*
Et non l'Homme ; on pourrait aisément s'y tromper),
À ces mots, etc.

234. The taking of breath does not in any way modify the intonation. Breath should be taken, as a rule, at the end of every sentence. If the sentence is rather long, it may be taken between the two parts, or if necessary between any two stress-groups ; but on no account should it be taken in the middle of a stress-group. The breathing should not be clavicular, but rather by depression of the diaphragm ; and the student should practise the power of *holding* the breath, and expending it *slowly and equally* as the sentence is uttered.

EXERCISES

I. Read the following sentences aloud with the proper intonation :

(1) L'éloquence du cœur || persuade aisément.
(2) La cause du faible || est un objet sacré.
(3) Il y a dans ce monde || si peu de voix et tant d'échos.
(4) Celui qui fait le bien en son temps || a travaillé pour les siècles.
(5) Pour vivre en paix avec les hommes, || il faut leur passer bien des inégalités de caractère.—MONTESQUIEU.
(6) Pourvu qu'on sache la passion dominante de quelqu'un, || on est assuré de lui plaire.—PASCAL.
(7) Les plaisirs de la jeunesse reproduits par la mémoire || sont des ruines vues aux flambeaux.—CHATEAUBRIAND.
(8) Les gens d'esprit font beaucoup de fautes || parce qu'ils ne croient jamais le monde aussi bête qu'il est.
(9) Ceux avec qui vous perdez votre temps, et qui vous le dérobent, || ne sont pas vos amis.
(10) Pour les âmes de bonne volonté, || il n'est pas une minute dans la vie qui n'ait son devoir.
(11) La mort n'est que le plus puissant acte de la vie, || car elle enfante une vie supérieure.—VERGNIAUD.

(12) Plus on est honnête homme, || plus on a de la peine à soupçonner les autres de ne l'être pas.—CICÉRON.

(13) Quand on jette les honneurs à pleines mains, || beaucoup d'indigents les ramassent et le mérite se retire.

(14) Si vous voulez vous consoler, || pensez à tous les maux dont vous êtes exempts.

(15) La pauvreté coûte plus cher que toutes les richesses, || car on ne peut y arriver qu'en donnant tout ce qu'on a.—VAUVENARGUES.

(16) L'enfant devient pour ses parents, suivant l'éducation, || une récompense ou un châtiment.

(17) Parmi tant de gens à qui nous prodiguons le titre d'amis, || la plupart le sont juste assez pour nous dire bonjour.

(18) La simplicité de l'esprit et du cœur || est le meilleur moyen de comprendre le vrai.

(19) L'homme qui combat pour la raison, pour la patrie, || ne se tient pas si aisément pour vaincu.—MIRABEAU.

(20) La masse de génie humain, par des alternatives de calme et d'agitation, || marche toujours, quoique à pas lents, vers une perfection plus grande.—TURGOT.

II. The following sentence from Guy de Maupassant, in *Le Bonheur*, is more complicated, but is an excellent specimen of intonation :

" L'Italie, | où chaque palais, | plein de chefs-d'œuvre, | est un chef-d'œuvre | lui-même, | où le marbre, | le bois, | le bronze, | le fer, | les métaux, | et les pierres | attestent | le génie de l'homme, | où les plus petits objets | anciens | qui traînent | dans les vieilles maisons | révèlent | ce divin souci | de la grâce, || est pour nous tous | la patrie sacrée | que l'on aime, | parce qu'elle nous montre | et nous prouve | l'effort, | la grandeur, | la puissance, | et le triomphe | de l'intelligence créatrice."

CHAPTER XXXVII

INTERROGATIONS

235. An interrogative sentence differs in intonation from a declarative one in that it is uttered more or less with a rising inflexion. As a rule, it commences with some word or words essentially interrogative, such as *pourquoi, comment, est-ce, depuis quand,* etc., or has the subject-pronoun placed after the verb, as *Vient-il? Es-tu sûr?* Frequently, however, such a sign is wanting, the speaker simply putting the words into the declarative form and contenting himself with the rise in the voice to give the interrogative meaning, as *Vous ne l'avez pas dit? Vous venez?*

236. The main question is to determine what part of the sentence should take the rising inflexion, as its place is not always at the end of the sentence, but varies according to the meaning. We have pointed out in the last chapter that the usual declarative sentence has two parts, an upward one implying that the statement is incomplete and that something further is expected, and a downward one indicating completeness. The interrogative sentence really corresponds to the first part only, *i.e.* it is an incomplete sentence. It has a continuative effect, pointing to more coming, but does not announce any more; it indicates an expectation, but does not satisfy it. The downward or concluding part of the sentence, as it were, is wanting. Hence it is that an interrogative sentence is usually uttered with a rising inflexion, like the first part of an ordinary declarative statement; and **the tonic word or syllable,** *i.e.* the one which receives the highest note of inflexion in the interrogative sentence, is the same one that would receive it, if the sentence were put into a declarative form, with both parts complete. To frame the declarative form, one has only to supply an answer of some

kind to the interrogation, using identical or corresponding words. Thus:

Interrogative[1]	*Corresponding Declaration*
Allez-vous à l'étranger ? /	Oui, c'est à l'étranger ‖ que je vais.
Est-il sans argent ? /	Non, il n'est pas sans argent, ‖ mais sans amis.
Quel chemin / a-t-il pris ?	Il a pris le chemin ‖ qui mène à Dinard.
Pourquoi / m'en voulez-vous ?	Voici pourquoi ‖ je vous en veux.
Pourquoi l'avez-vous puni ? /	Je l'ai puni ‖ parce qu'il a menti.

237. These explanations will enable the student to understand the intonation of interrogative sentences. We now give some practical rules, based on these explanations, but subject to qualifications referred to afterwards:

(1) **If there is a specially interrogative word in the sentence, the rising inflexion is usually put on that word,** while the rest of the sentence, containing merely complementary or subordinate ideas, is uttered on a lower tone, either level or falling. Thus:

> Comment / l'avez-vous trouvé ? Pourquoi donc / est-ce qu'il a dit ça ? Jusqu'à quand / restera-t-il ici ? A quoi / servent ces choses ? Sur quoi / donne votre fenêtre ? Qu'est / -ce que ce monde-là ?

(2) **Similarly, when the interrogative clause is contained in one part of the sentence only, the rising inflexion comes at the end of that clause,** as:

> M'as-tu entendu / quand je t'ai appelé ? Étiez-vous fatigué ? / dit le maître. Que voulez-vous dire / avec ces demi-mots ? Est-ce qu'il est arrivé, / mon cher Henri ? Est-ce clair maintenant, / monsieur ? Et elle est sans fortune/, vous dites ? Avez-vous oublié votre commission, / mon ami ? As-tu dit cela, / malheureux ? On a frappé : est-ce toi, / Perrette ?

[1] The sign (/), denoting a rising inflexion, is placed immediately after the tonic word or syllable

(3) **In all other cases, the rising inflexion usually occurs at the end of the sentence,** as :

Partirez-vous ? / Travaillerez-vous ? / Est-il dans la chambre ? / Désirez-vous que je sorte d'ici ? / Vous ne le saviez pas ? / Voulez-vous me rendre justice ? / Viendra-t-il aujourd'hui ? / Tu veux me donner tant de mal ? /

In such cases there is sometimes a struggle between two forces—the interrogation which requires the raising of the note, and the end of the sentence which tends to lower it as in ordinary declarative statements. Sometimes the latter force succeeds, so that we may have, e.g., *partirez-vous*, with *vous* somewhat lower than *-rez*, although not so low as it would have been without the influence of the interrogation. The question, as so put, is much less pressing than *partirez-vous ? /*

238. The above three rules are subject to qualification. Instead of the rising note being placed as mentioned, it may be placed on some other word in the sentence, but in this case the meaning of the interrogation becomes changed. The tone being shifted, as it were, to this other word, the attention is specially drawn to it. It becomes the main word in the sentence, expressing the principal thing regarding which information is desired. It still corresponds to the word of highest note in the declarative sentence, but the form of this sentence becomes correspondingly altered. For example, instead of the rising note being placed on the specifically interrogative word (as in *pourquoi / a-t-il dit ça ?*), it may be placed at the end of the sentence (as *pourquoi a-t-il dit ça ? /*), but in the former case, where the tone is on *pourquoi*, it is understood that some reason exists for the utterance, and the questioner wishes to know what this reason was, whereas in the latter case, where the tone is on *ça*, weight is rather laid on what was uttered (why did he say *that*, and not something else ?). The former question would correspond to the declarative statement *voilà pourquoi || il a dit ça*, while the latter would suggest *il a dit ça, || parce qu'il n'a pas pu dire autre chose.*

The meaning of an interrogation may thus be completely changed by a change in the ordinary intonation. The following are further examples of this :

Alors pourquoi te donner tant de peine ? / Pourquoi n'avez-vous pas de témoins ? / De quoi s'occupent vos voisins ? / Comment appelles-tu ça ? / Est-ce que vous voulez / le faire ? Que faites-vous / cet hiver ? Vous a-t-il dit / qu'il était mon père ?

239. When in an interrogation there are two or more parallel sentences, the last one takes the downward inflexion (\ ), as :

Apprenez-vous la géographie, / ou l'histoire naturelle ? \
Est-ce pour ça qu'il est parti, / ou pour une autre chose ? \
Apporte-t-on la lampe pour la mettre sous le boisseau, / ou sous le lit ? / N'est-ce pas pour la mettre sur le chandelier ? \
Quel est, parmi les animaux, celui qui marche à quatre pattes le matin, / à deux pattes à midi, / et à trois pattes le soir ? \

The upward inflexion, however, is required on the last of the parallel sentences, if it is merely in apposition to the preceding one—that is, if it has the same relative meaning, as, *cueille-t-on des raisins sur des épines, / ou des figues sur des chardons ? |* The reason for this is, that in the other cases, the last clause represents the downward part of the sentence when turned into a declarative form, whereas in this case the downward part is wanting.

240. Although an interrogative sentence corresponds to the first part of a declarative one, the two are not identical in intonation. As a rule, an interrogative sentence commences three or four notes higher, and in cases of excitement or passion its highest note is sometimes as much as an octave above the highest note of a declarative sentence. The rise too is more sudden and rapid, much of it taking place on the tonic syllable itself.

CHAPTER XXXVIII

EXCLAMATIONS

241. An exclamation or an exclamative sentence is an abrupt, inverted, or elliptical utterance, arising from sudden and intense emotion, as **Maud***it soit ce jour-là !* **Fil***ou que vous êtes !* **Quelle** *idée !*

We have seen that the characteristic of interrogations is a rising inflexion on the tonic word, but the characteristic of **exclamations** is the **Emphatic Stress.** The specially significant word in the phrase or sentence, as in the examples just given, receives a great access of strength. In particular, **the first syllable in it beginning with a consonant** is seized upon forcibly and uttered with unusual stress. The consonant is **more prolonged than under ordinary emphasis.** The vowel does not remain on a uniform note, but takes a slight **rising inflexion** (although not much, as height does not necessarily play any part in exclamations) ; and what is most important of all, **the whole syllable,** including generally the consonant following, is pronounced with **great intensity,** sometimes three or four times greater than in ordinary emphasis. These features may vary more or less according to the speaker and the circumstances, but they constitute the essential characteristic of all exclamations. Thus, in the sentence, *vous êtes un* **fri***pon,* we have an ordinary declarative sentence, uttered with the usual emphatic stress on *fri-*. But if we say, **frip***on que vous êtes !* the sentence becomes an exclamation, and the syllable *frip-* now takes all the features of duration, height, and intensity just described. Further examples :

Si vous **sa**viez ! **Bête** que tu es ! La **ca**naille ! **Mi**sérable que vous êtes ! **Bigre !** **Ga**ffeuse ! **Diantre !** **Fichtre !** **Gare !** **Ciel !** **Ferme !**

242. We have pointed out (§ 217) that in ordinary emphasis,

a word commencing with a vowel may take the emphatic stress on the first syllable, provided the word is isolated, as it were. **In exclamations, however, an initial vowel never receives the full stress,** the reason being that it does not afford sufficient support for an intense effort of voice. The main exclamative stress invariably falls on the next syllable, the initial consonant of which serves to give the support needed. This consonant is lengthened, and it is the vowel following it which receives the increased height and the full intensity. The contrast between the first syllable and the second serves to enhance the effect. Examples:

Imposteur que tu es ! Intriguant qu'il est ! Imbéciles que nous sommes ! Abruti ! Ivrogne ! Assassin !

243. Where there are interjections (*oh ! ah ! bah !* etc.), or specially exclamative words (*que, combien, comme, quel,* etc.), these usually receive the main effect of the voice, and the rest of the sentence is pronounced as usual with progressive descent, as:

Oh ! monsieur, que c'est joli ! Quels chameaux ! Comme je vous remercie !

The stress in such cases consists in a lengthening of all the consonants in the word (or of its vowel, if there be no consonant), and a considerable increase in height and intensity. The first consonant or group of consonants of the word following (unless this word be merely parenthetical) also shares in the lengthening. Thus, in the examples just given, the *c'* which follows *que,* the *ch* which follows *quels,* and the *j* which follows *comme* are lengthened. The reason for this is that the word or expression following *que, quel,* etc., is really as regards signification the most important in the sentence; and though robbed of its emphasis through the shifting of the stress away from it, it naturally retains its consonantal lengthening almost intact. Further examples:

Oh ! dit-il, que j'étais sot ! Ah ! vous vous êtes trompé ! Que d(e) crimes ils ont commis ! Que d(e) fois je suis venu ici ! Que d(e) services il m'a rendus ! Que c(e) souvenir vous est agréable ! Quelle perfidie ! Quels fripons ! Quelle mauvaise affaire ! Quel beau jardin ! Combien Ney était brave !

Frequently, however, the stress, instead of falling thus on the interjections and specially exclamative words, falls on **the really important or emphatic word.** This is particularly the case if the speaker wishes to draw special attention to this word, or set it in relief. Instead, therefore, of saying, **quel emb***êtement !* with the exclamative stress on *quel*, we may say, *quel em***bête***ment*, with the full effort of voice on the syllable *-bête-*. Other examples :

Quel ou**trage,** cette affaire ! O **ciel !** Quelle im**pa**tience !
Quelle ef**fron**terie ! Oh ! le **mi**sérable ! Oh ! la **ca**naille !

244. In those cases where the exclamative word is reduced to its mere consonantal element through the elision of the *e* mute, this element still takes the usual lengthening and intensity, but instead of the vowel following the elision being stressed, the full effort of the voice falls on **the first syllable having a rhythmic accent.** The following are examples of this kind of exclamation, which is very common :

O **ciel !** dit mon oncle, **qu'**il est ab**surde** de parler des grosses dents !

Oh ! mademoiselle, **qu'**il est **difficile** de faire ce que vous dites !

Imb**écile** ! **qu'**il est dange**reux** d'agir ainsi !

Qu'il était ni**gaud** de croire toutes ces balivernes !

Qu'on est **à plaindre** quand on est pauvre !

There are many other varieties of exclamations or exclamative sentences besides those to which reference has been made in this chapter, but sufficient has been said to enable the student to understand how to pronounce them.

CHAPTER XXXIX

EXPRESSION

245. Clearness of articulation, correct accent, right emphasis, proper grouping and intonation, suitable inflexion, and all the other qualities already mentioned are necessary for good French. But assuming that all these have been acquired, something more is still needed, viz. **Expression or Sound-shading.** As a rule, even fluent conversationalists or public speakers, unless they have this soul-quality, will fail to influence or please. The most finished speaker is the one who has so mastered every shade of expression that he can adapt his tone to the special subject. After all, words and sentences are mere abstract and neutral symbols of human thought, and it is the particular shading given to them which reveals the soul of the speaker and gives life and interest to what he says. Appropriate 'shading' may completely change the signification of a sentence: it may impart to such phrases as *ça va bien, vous l'avez dit, je devrais*, etc., an ironical or doubtful meaning, the opposite of the literal one. It is not a case merely of individual words, but also of clauses, sentences, and even paragraphs. This being so, a good speaker, by enlisting the power of expression, materially assists his hearers to understand his subject, while a speaker who neglects this makes intelligent hearing laborious and unpleasant. Two violin players may perform the same piece, both displaying equal command over the technical difficulties; yet the playing of the one may hold a listener spell-bound, whilst the other performance scarcely serves to awaken interest. In the one case the violinist **enters into** the playing, infuses his spirit into it, and gives it life, while the other merely produces dead sound. So with speaking, and particularly with French, which can assume the most varied shades, there must be a union between the speaker and the matter of his speech. He must **realize** what he says, and

must put soul and heart into it. Ideas of lightness and dignity, storm and calm, love and hate, etc., must be expressed by distinct alterations of voice. A practised speaker would not in the same tone or manner describe soldiers charging and children playing, or a meeting with friends and a struggle with a burglar.

246. This expression or sound-shading is very marked in French on account of the emotional character of the people. It is impossible, of course, to lay down definite rules for it—every person cannot have the same power of expression: it must come from inspiration and experience. It is sufficient here to draw attention to the matter, and to mention the following points:

(1) **The High Tone** (denoted in phonetic script by ˥ before the sentence) rises above the usual key. As already pointed out, it occurs in interrogation and exclamation. It is also used to express *astonishment, excitement, eagerness, elevated and joyous feelings, impetuous and impulsive passion, invective,* and anything which renders the speech *intense.* Thus:

˥Es-tu là? ˥Auguste! ˥Te voilà déjà! ˥Assez, tu me fais mal!

It is also proper for stirring description or animated talk.

(2) **The Middle Tone** is the tone of habitual utterance or address unmarked by any of the above feelings, and is used in *ordinary conversation, declarative statements, narration, descriptive remarks, moral reflection,* or *calm reasoning.* Thus:

Tu es là. C'était à Paris. La pensée fait la grandeur de l'homme. Il demeure à Rennes.

(3) **The Low Tone** (denoted by ˩) falls below the usual speaking key, and is employed in expressing feelings deeper than ordinary, such as *fear, incredulity, secrecy, grief, sorrow, solemnity, gloom, melancholy, contempt, irony,* and *concentrated passion.* Thus:

˩Bah! ˩Quel idiot! ˩Soyez tranquille! ˩Je tremble que votre supercherie ne soit découverte. ˩Je suis triste aujourd'hui.

Similarly, a humble or supplicating request is uttered on a

low tone, while a summary refusal, on the other hand, takes a high tone, as :

¦Voulez-vous bien me tirer d'embarras ? ¦Certainement non !

247. The simple words *oui* and *non*, according as they are uttered, may express the most varied ideas. For example, in the case of *oui*, the ordinary falling inflexion (*oui* \) denotes affirmation, pure and simple (" Yes, that is so "), while a stronger falling one (*oui* \\) denotes irony, indifference, doubt. The ordinary rising inflexion (*oui* / ?) expresses simple interrogation, while a stronger rising one (*oui* // ?) corresponds to great surprise or astonishment. Indeed, the shades imparted by the voice are so expressive that *oui* may become equivalent to a negative, and *non* to an affirmative.

CHAPTER XL

RHYTHM AND EURHYTHMY

248. The rhythm of a sentence depends, among other things, upon the recurrence of stressed syllables at regular or fairly regular intervals. In this sense it belongs peculiarly to poetry, where it reaches its maximum, but it is found more or less in well-constructed prose. A person of rhythmic ear, though using only the plainest phraseology, may make it flow with poetic smoothness.

In French these stressed syllables are the final ones of stress-groups, *i.e.* those which have the Tonic Accent. If the words in a sentence are selected and arranged in such a way that these tonic stresses occur with a measured or timed movement, the sentence is rhythmical in the sense just mentioned. Many French speakers do this instinctively to some extent, not only in elevated stye and public speaking, but even in ordinary conversation, and their sentences thus become more effective and more pleasant to the ear. Though the stress-groups may vary considerably in the number of their syllables, a speaker can equalize them to a large extent by dwelling longer on the shorter groups—in other words, by lengthening out their syllables. But as this draws attention to them somewhat by putting them in relief, it is necessary that the meaning should admit of this being done.

249. The good rhythm of a sentence, however—what is known as Eurhythmy—depends on more than mere regularity of accent. In the fine arts, such as sculpture, architecture, and painting, eurhythmy is the harmonious combination of the various lines and parts, and the term when applied to diction has a similar meaning. It has already been pointed out in the chapter on Intonation that the ordinary French sentence may be divided into two parts, the first having an upward inflexion, and the second a downward one. Each

of these parts may consist of several stress-groups, two or more of which may be combined syntactically. **It is only when these groups and combinations of groups are so arranged that those in the second part correspond harmoniously to those in the first, that a sentence possesses eurhythmy.** In other words, the whole movement of the sentence from first to last must be strictly **harmonious** in its various sections, modelled according to the ideas expressed, and producing the effect intended. As it is evident that in uttering a sentence these groups and combinations require to be correctly grasped by the speaker before they can receive the proper intonation, or duration, the necessity arises for dealing with the subject in a manual of pronunciation.

250. To explain the matter more particularly, we cannot do better than here give the famous introductory sentence from Bossuet's oration on Henriette-Marie de France. This sentence has frequently been quoted as a specimen of perfect eurhythmy, and one feels on reading it that it possesses wonderful equilibrium and harmony:

> "Celui qui règne | dans les cieux, | et de qui relèvent | tous les empires, | à qui seul | appartient | la gloire, | la majesté, | et l'indépendance, || est aussi le seul | qui se glorifie | de faire la loi | aux rois, | et de leur donner, | quand il lui plaît, | de grandes | et de terribles | leçons."[1]

It will be noticed that the sentence, which divides itself after *l'indépendance*, has **perfect equilibrium,** there being exactly the same number of stress-groups, viz. nine, in each of the two parts. But what is really of consequence, the sentence is **perfectly harmonious** throughout, for the combinations of groups which are specially joined by syntax correspond in the two parts. Thus, the first part contains group-combinations of (2+2)+5, and the second 4+5. Even the important words in the one part correspond by position to similar or opposite words in the other. Thus, the word *rois* occurs in the second part in the place where *empires*

[1] In familiar speech, *de grandes et terribles leçons* would form only one stress-group, but Bossuet's elevated style, like that of verse, requires an accent on *grandes* and on *terribles*. (See § 203.)

appears in the first, and the word *leçons* in the place where *l'indépendance* is found.

We here give other examples of the same type of eurhythmy, in which **both equilibrium and harmony are found,** with the various combinations of groups in figures after each example:

L'homme idéal, | le poète divin, | le grand artiste || défie seul | le temps | et les révolutions. | —RENAN. (3 || 3.)

La justice | et la vérité | sont deux pointes | si subtiles, || que nos instruments | sont trop mousses | pour y toucher | exactement. | —PASCAL. (4 || 4.)

Mais si les lois | de l'état | s'opposent | à son salut | éternel, || Dieu | ébranlera | tout l'état | pour l'affranchir | de ces lois. | —BOSSUET. (2, 3 || 3, 2.)

En arrivant | à un certain carrefour | où nous nous séparions | pour prendre | des directions | différentes, || nous fûmes frappés | à la fois | de l'attitude | contemplative | de Jean-François | les Bas-Bleus. | —NODIER. (2, 4 || 4, 2.)

Quand l'obstacle | était surmonté, | et que l'attelage | reprenait | sa marche | égale | et solennelle, || le laboureur | jetait un regard | de contentement | paternel | sur son enfant, | qui se retournait | pour lui sourire. | —GEORGE SAND. (2, 5 || 5, 2.)

251. Perfect **equilibrium,** however, is not necessary for good rhythm. Not many sentences, indeed, except in elevated style, are of this kind, and a too frequent recurrence of them would prove wearisome. The vast majority have an unequal number of stress-groups in each part. Nevertheless, they may be 'well-rhythmed,' provided the **harmony** of the two parts is maintained. By this is not meant that the two parts should be similar in grammatical form, as in the sentence, *Pour convaincre, il suffit de parler à l'esprit; pour persuader, il faut aller jusqu'au cœur.* This would be what is known as a 'balanced' sentence, but might not necessarily be proper rhythm. For eurhythmy, as already indicated, **the combinations of stress-groups in the one part must correspond to combinations in the other, i.e. these combinations must contain the same number of groups or multiples of them.** The four sentences which immediately follow the one already quoted from Bossuet's exordium will show the matter more clearly than several pages of theory:

Soit qu'il élève | les trônes, | soit qu'il les abaisse, | soit qu'il communique | sa puissance | aux princes, | soit qu'il la retire | à lui-même, | et ne leur laisse | que leur propre faiblesse, || il leur apprend | leurs devoirs | d'une manière | souveraine | et digne de lui. | (3, 3, 2, 2 || 2, 3.)

Car, en leur donnant | sa puissance, || il leur commande | d'en user | comme il fait | lui-même | pour le bien | du monde. | (2 || 2, 2, 2.)

Et il leur fait voir, | en la retirant, || que toute leur majesté | est empruntée, | et que, pour être assis | sur le trône, | ils n'en sont pas moins | sous sa main | et sous son autorité | suprême. | (2 || 2, 2, 2, 2.)

C'est ainsi | qu'il instruit | les princes, || non seulement | par des discours | et par des paroles, | mais encore | par des effets | et par des exemples. | (3 || 3, 3.)

In the first sentence, the upward part, which has ten stress-groups, commences with two combinations of 3 and ends with two of 2, while the downward part, which has exactly half the number of groups, commences with one combination of 2 and ends with one of 3, without having any other combination to cause disharmony. In the second and third sentences, the upward parts contain each a combination of 2, while the downward parts have the same combinations in a series, without there being anywhere a combination of 3 to spoil the harmony. In the fourth sentence, the upward part, containing a combination of 3, is followed by a downward part containing two of the same, but nowhere is there a combination of 2 to disturb the rhythm.

We give below some further examples, constructed on different types, but each presenting a specimen of excellent rhythm. Some of these examples no doubt might be divided up differently, as no two Frenchmen might utter a sentence exactly the same way. The tonic stress might be suppressed or added at some points, and even the separation line between the two parts might be otherwise placed; but it will be found that the divisions here given are in consonance with the ideas conveyed, and that, even if these divisions were altered, the harmony as a rule would not be affected:

Si nous n'avions pas | de défauts, || nous ne prendrions pas | tant de plaisir | à les remarquer | chez les autres. | —La Rochefoucauld. (2 || 2, 2.)

Paraître | un moment, | jeter un éclat | doux et profond, | mourir | très jeune, || voilà la vie | d'un Dieu. | —RENAN. (2, 2, 2 || 2.)

Son nom | qu'il a toujours | à la bouche, | ses mystères | qu'il traite | si divinement, || rendront | sa simplicité | toute-puissante. | —BOSSUET. (3, 3 || 3.)

Cette superbe puissance, | ennemie | de la raison, | qui se plaît | à la contrôler | et à la dominer, | pour montrer | combien elle peut | en toutes choses, || a établi | dans l'homme | une seconde nature. | —PASCAL. (3, 3, 3 || 3.)

Un enfant | de six | à sept ans, | beau | comme un ange, | et les épaules | couvertes, | sur la blouse, | d'une peau d'agneau, || marchait | dans le sillon | parallèle | à la charrue, | et piquait | les flancs | des bœufs | avec une gaule | longue | et légère, | armée | d'un aiguillon. | —GEORGE SAND. (3, 2, 4 || 4, 3, 3, 2.)

En somme, | malgré les exactions | des gouverneurs | et les violences | inséparables | d'un gouvernement | absolu, || le monde, | sous bien | des rapports, | n'avait pas encore été | aussi heureux. | —RENAN. (1, 2, 4 || 1, 2, 2.)

252. Whenever the harmony referred to is lacking, there is no eurhythmy in the proper sense of the term. In such cases the rhythm is said to be **discordant.** It may not necessarily, however, on this account be bad rhythm. It is a departure from the normal, a contrast to what should be expected, but for that very reason the speaker may produce an effect with it which otherwise would be unfelt; for it is by departing from the usual rule and presenting some unexpected combination of groups that he can generally arrest attention and produce effect. Pascal's sentence, *Le silence* | *éternel* | *de ces espaces* | *infinis* || *m'effraie,* | (2, 2 || 1), shows a complete break of harmony, but he thereby puts the last group into special prominence and makes it speak more forcibly. Without a frequent break of rhythmical harmony, important ideas would not be set in relief, and sentences would tend to become weak and monotonous. The rhythm, though broken, is not faulty so long as it accords with the ideas meant to be conveyed. We give two or three examples of discordant rhythm, intended to produce effect:

Seul | il est assis | à la droite | de Dieu le Père || pour l'éternité. | —RENAN. (4 || 1.)

Que si vous me demandez | comment tant de factions | opposées, | et tant de sectes | incompatibles, | qui se devaient apparemment détruire | les unes les autres, | ont pu si opiniâtrement | conspirer ensemble | contre le trône royal, || vous l'allez apprendre. | —BOSSUET. (5, 2, 3 || 1.)

Lorsqu'en voyageant | dans la presqu'île | armoricaine, | on dépasse | la région, | plus rapprochée | du continent, | où se prolonge | la physionomie gaie, | mais commune, | de la Normandie | et du Maine, | et qu'on entre | dans la véritable | Bretagne, | dans celle qui mérite | ce nom | par la langue | et la race, || le plus brusque changement | se fait sentir | tout à coup. | (3, 4, 5, 3, 4 || 3.)

253. As the object of discordant rhythm is to produce effect, the speaker or writer should guard against the habit of drifting into it in almost every sentence. The indiscriminate or excessive use of it not only defeats its object, but keeps the mind of the hearer or reader always tense, expectant, and on the alert, and thereby produces mental fatigue. Some writers seem to be so constituted that they can only think by contrast or disproportion, with the result that their pages, though beautiful otherwise, are filled with discordant sentences of which the reader soon tires. To avoid such results, a frequent return should be made to harmonious rhythm, which is pleasant to the ear and affords rest to the mind.

Great pains should be taken to secure the art of good rhythm, as the power possessed by it to make speaking pleasant and effective is very great. Perhaps nowhere over the range of elocutionary effects can the taste and skill of the speaker be more fully displayed than here. No one, of course, can speak by rule, but one can so master an art as to exercise it unconscious of its rules.

254. We referred at the commencement to regularity of stress. In French versification this regularity reaches its maximum. The lines, according to traditional rule, usually consist of an equal number of written syllables, but the important point is that they have a fixed number of stress-groups, equal or almost equal in length. It is not so much the number of syllables as this regular distribution of accents that is the fundamental principle in French poetry, as in all poetry; and to pronounce the lines correctly, one should

be able to beat time regularly so that each beat falls on the accented syllable in a group. The following from Corneille's *Horace* will show this :

Que le cour**roux** | du **ciel,** | allu**mé** | par mes **vœux,** |
Fasse pleu**voir** | sur **elle** | un dé**luge** | de **feux !** |
Puissé-**je** | de mes **yeux** | y voir tom**ber** | ce **foudre,** |
Voir ses mai**sons** | en **cendre,** | et tes lau**riers** | en **poudre,** |
Voir le der**nier** | Ro**main** | à son der**nier** | sou**pir,** |
Moi **seule** | en être **cause,** | et mou**rir** | de plai**sir.** |[1]

Poetry can only sound rhythmical, as it is meant to do, if this regularity of stress is observed. Each stress-group, of course, may not have the same number of syllables, any more than a bar of music has the same number of notes, but each group should have equal time, as each bar of music has.

[1] The emphatic stress has been omitted, for the sake of clearness.

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(As revised for this Manual by M. Paul Passy, D.-ès-L., Paris)

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